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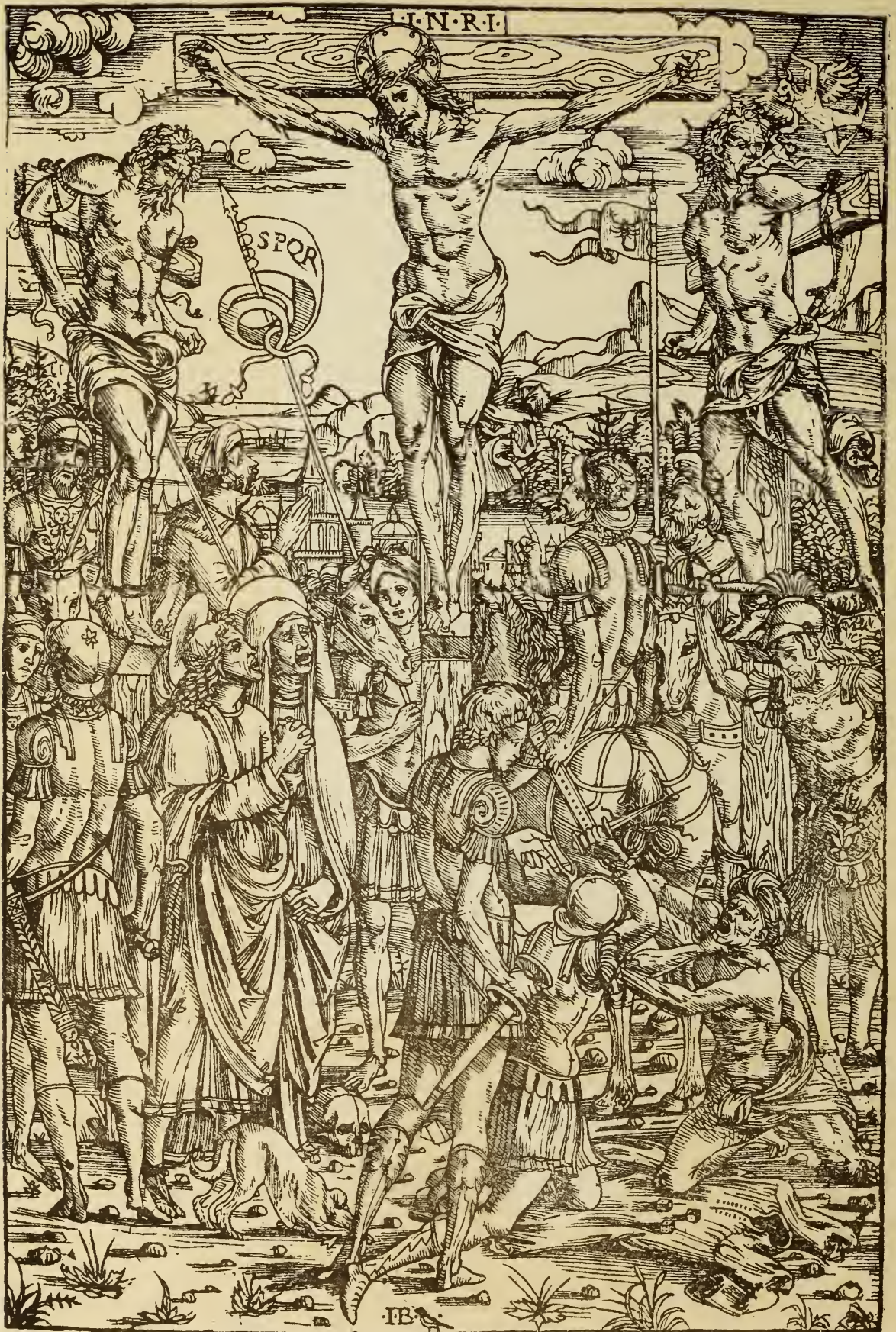
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CATALOGUE
OF A
COLLECTION
OF
ENGRAVINGS,
ETCHINGS,
AND
WOODCUTS.


1879.

THE COLLECTION OF ENGRAVINGS described in the following Catalogue is scarcely of sufficient importance to justify the publication ; but in the progress of its arrangement some few notes and memoranda respecting the artist-engravers, and their association with the different schools of painting illustrated by their productions, have been preserved, which may be of interest to those whose attention is given to the study of the subject.

The reference-numbers are principally to the descriptions given in *Le Peintre-Graveur*, by Adam Bartsch (21 vols. 8vo, Vienna, 1803-21), and *Le Peintre-Graveur*, by I. D. Passavant (6 vols. 8vo, Leipsic, 1860-4). When the numbers are quoted from other authors, their names are added to the notices of the engravers whose works such numbers relate to.

RICHARD FISHER.

Hill Top, Midhurst, 1879.



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ERRATA.

Page 132, line 3 from foot, *for* "Arozarino" *read* "Arosarena."

Page 205, last line, *for* "Hans" *read* "Barthel."

Page 264, line 7 from foot, *for* "Ouvres" *read* "Œuvres."

Page 347, line 13, *for* "Butry" *read* "Burty."

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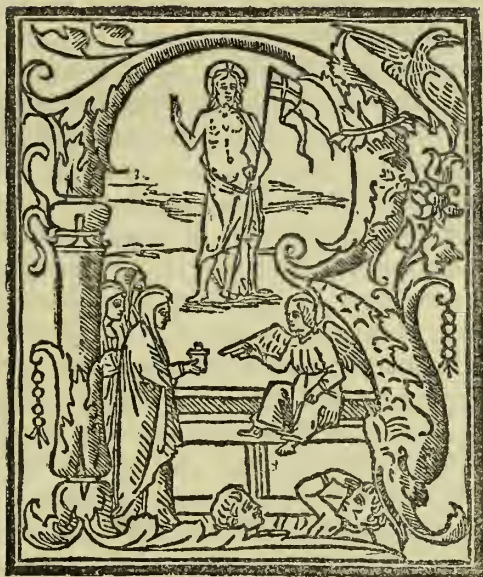
THE ITALIAN SCHOOL

OF

ENGRAVING.



THE ITALIAN SCHOOL OF ENGRAVING.



RECENT investigation has created considerable discussion respecting the history of engraving. The process of taking impressions on paper from incised metal plates was universally regarded as having been discovered in Italy, the names of Fra Filippo Lippi, Baccio Baldini, and Sandro Botticelli standing out preëminent as the artists who developed it. Antonio del Pollajuolo, and the unnamed masters contemporary with him,

follow in the list of accomplished draughtsmen who represent the distinctive character of the early Florentine School of Engraving.

Work in intaglio, from a very remote time, on bone and ivory, can be studied in the British Museum. Of prehistoric implements, with animals and figures delineated upon them, there are examples almost faultless in their correctness of drawing. Accidental applications we can imagine of the earliest specimens of incised surfaces were not infrequent, whereby their designs became imposed upon some impressible material. The laudatory remarks in Pliny's *Natural History* respecting Varro's discovery for multiplying his "Imagines" of distinguished men bear the interpretation of referring to some process for obtaining by pressure facsimiles of, or transfers from, the originals. Long before the Christian era the practice had doubtless existed not only in China, but in Egypt, of taking imprints from engraved surfaces, by means of colouring matter, upon various

substances capable of receiving them. But no record has come down to us of any defined system whereby such results were arrived at.

The employment of engraving for the reproduction of the compositions which had been portrayed with a sharp tool upon metal selected for the purpose was brought into operation at the commencement of the second half of the fifteenth century, and the question as to the country of its origin has been the subject of much controversy. The fashion, long previously in use, of cutting designs upon plaques and drinking and other vessels of gold and silver, to be filled in with niello, had been revived, and gradually brought to a high state of perfection. Numerous artists were employed in the manufacture,—a large demand having arisen for it,—in the ornamentation of armour, and for ecclesiastical and domestic decoration. The testing this work, previous to the infusion of the niello, by inserting a darkened fluid in the hollowed-out parts, and applying it so as to give a transfer upon paper or other medium, to allow an examination to be made of its progress, has generally been accepted as the commencement in Europe of the invention which received the designation of engraving. Vasari, in his *Lives of the Painters*, says that Maso Finiguerra, a goldsmith, about 1450, was deservedly held in extraordinary repute for his management of the burin and treatment of niello, “as may still be seen in certain paxes made for the church of S. Giovanni at Florence.” Vasari’s account of the artists in niello, and his estimate of Finiguerra and his contemporaries, are entitled to consideration from his having early in the sixteenth century devoted himself to the study of the subject, and practically to the pursuit of it, by beginning his career in working as a goldsmith.

In the Archives of Florence is preserved a record from the Book of the Guild of Merchants of Calimala, of the year 1452, made by Carlo di Tommaso Strozzi, as follows: “Pace d’argento dorata smaltata e niellata di peso di on. 55, d. 11, si fa per la chiesa di S. Giovanni per Tommaso di Finiguerra orafo e se li paga a ragione di fior. 1 largo l’uncia, costo in tutto 66 f.” The learned Francesco Gori and the Cavaliere Gaburri in 1732 made diligent examination respecting “nielli” and the workers of them, with the view of describing the early history of copperplate engraving; and the latter, in a communication to Pierre Jean Mariette, informs him that he has examined all the museums in Florence for a print bearing the name or cipher of Finiguerra, and has given the matter up in despair, being only able to obtain a drawing for him of one

of the two paxes, which exist in the most ancient church of S. Giovanni Battista, adding, "They are not, however, both of them the work of Maso Finiguerra, one of them having been made by Matteo di Giovanni Dei." And the Abbé Zani, in his *Materiali*, quotes the description by Count Seratti of a sulphur in his possession, taken from the pax of the Assumption (the Coronation) of the Virgin by Maso Finiguerra, adding the account given by Seratti, "There have been celebrated, as the principal works of Maso, two paxes, preserved among the treasures of the church of S. Giovanni at Florence. The one representing the Assumption is certainly by him; it was executed in 1452, and cost upwards of 66 florins of gold—a large sum in those times, as appears in the ledger for that year marked AA, preserved in the archives of the church. The other pax was made by Matteo, the son of Giovanni Dei, in 1455, and represents the Crucifixion; it is very inferior to that of Maso, both in composition and design."

In the same archives there is the following further entry under signature B, and the date 1455, "Pace si da a fare per la chiesa di San Giovanni a Matteo di Giovanni Dei orafo, e se gli paga fiorini 28 per intaglio, niello, doratura, e smalto, costo in tutto con l'argento fiorini 68, 6 lire 1 soldi 2 denari." The pax of the Crucifixion, now in the Uffizi, is generally regarded as the one which, in accordance with this last order, was executed by Matteo Dei.

C. F. Von Rumohr, in a pamphlet published at Leipsig in 1841, contested the ascription of the pax of the Coronation of the Virgin to Maso Finiguerra, attributing it to Matteo di Giovanni Dei. Passavant in his *Peintre Graveur* (vol. i. p. 193) refers to Von Rumohr's opinion, but considers, especially from his adducing no confirmatory evidence, that there was nothing to disturb Finiguerra's title. Further research has recently been made by Cavaliere Gaetano Milanese, the Keeper of the Archives at Florence, resulting in no fresh discoveries. But he and the Cavaliere Campani of the Uffizi are disposed to regard the Coronation of the Virgin as the work of Matteo Dei. The Cavaliere Campani recently caused the weight of this pax to be tested, and found it, with the frame and ornamentation (of later date), to weigh 180 grams, equivalent to 3 pounds 6 ounces 12 denari old Florentine weight, whilst that of the Pax for which, according to the foregoing extract from the Archives, commission was given to Finiguerra, was 4 pounds 7 ounces (55 ounces 11 denari) old Florentine weight.

Benvenuto Cellini in his *Trattato del Oreficeria*, published in 1569, writes that in the time of his youth (1515) the old goldsmiths

of Florence were never ceasing in their praise of Finiguerra's works in niello; and states in the preface that in the pax made by him "there are many figures and horses." From the before-named discrepancy in weight, and from there being horses in the pax of the Crucifixion only, and not in that of the Coronation, upon the strength of this incidental remark of Cellini, the pax of the Coronation of the Virgin is inferred to have been the work of Matteo Dei, and that of the Crucifixion of Finiguerra.

Apart from the interest of the argument to which of the eminent goldsmiths the paxes in question are to be appropriated, the print from the Coronation of the Virgin now in the Bibliothèque at Paris, whether taken previous to 1452 or 1455, is still the first authentic impression upon paper from an engraved metal plate in Italy to which priority of date can be assigned. It had belonged to the well-known collection of the Abbé Marolles, and was found and identified in the portfolios of the Bibliothèque in 1797 by the Abbé Zani, who wrote a most enthusiastic account of his discovery. Subsequently another impression was found by M. Robert Dumesnil in the Library of the Arsenal, but which M. Delaborde, the present keeper of the prints in the Bibliothèque, pronounced to be only a copy.

The pax, and the print from it, measure $4\frac{1}{12}$ inches high and $3\frac{3}{12}$ inches wide. At the time of its discovery, Zani likewise obtained from M. Alibert, printseller of Paris, an old drawing of the pax of the Coronation, which was evidently the drawing before mentioned as having been sent by Gaburri to Mariette.

The existence of the print, necessarily taken prior to the infusion of the niello, whereby the capability of producing further copies was destroyed, affords the reasonable presumption that the practice had become established of taking impressions from other similar plates. The proof is not merely a trial one, as a test whilst in progression, but from the completed work, the correctness of the printing showing a methodical system had been arrived at; and that, if not for years, at any rate for some time previous, a skilled hand had been initiated in the process.

Much research has been devoted to the elucidation of the history of the invention, and numerous German writers have urged their country's claim to the credit of priority of title to the discovery. No documentary evidence has been found, nor in fact is there any written account of its first utilisation, beyond what we derive from the records at Florence respecting the workers in niello. Some few later-dated prints, undoubted in their authenticity, are extant,

and specimens, antecedent to any previously known, have occasionally been brought forward, but their genuineness has failed to be established on being submitted to critical examination.

Passavant (vol. i. p. 197) writes of Roger Van der Weyden having been at Florence in 1450, and, in support of the argument for his country's claim to the invention, assumes that he most probably was introduced to Finiguerra, then at work upon the pax, and taught him the secret of producing copies direct from the metal. With the evidence the print from the pax affords of the finished ability the Italian artist had acquired in the manipulation of his work, the supposition, whatever its worth, may fairly be reversed, and the instruction Roger Van der Weyden derived from his interview probably enabled him to carry back and initiate in Germany the method, practised by the Italian goldsmith, of testing the progress of his work by the impression he took of it; the one preserved at Paris yielding almost irrefragable evidence that for some time previously the operation had been matured and in use.

M. Jules Renouvier in his treatise, *Des Types et des Manières des Maîtres Graveurs XV Siècle*, published at Montpellier in 1853, regarded the discovery of the print from the Finiguerra pax as establishing the claim of Italy to precedence in the application of engraving on metal. In August 1856, however, he contributed a paper to the twenty-fourth number of the *Publications de la Société Archéologique de Montpellier*, giving an account of seven impressions from incised metal plates, printed upon cotton paper, the watermark of it being three conjoined circles, portion of a series of the Passion of our Saviour, of supposed German workmanship, which by chance had fallen into his hands, the size of them being 103 millimètres high by 80 millimètres wide, the one of the Scourging of our Saviour having upon it the date 1446. He described them as being in the style of the xylographic books, "des formes courtes, des têtes grosses et inégales, des attitudes mouvementées et mal campées, des expressions grimacières. A ces traits on peut déjà reconnaître l'école allemande."

Criticism upon them was referred to the "facsimile photographique" accompanying the notice, but which photograph unfortunately was not published, a printed slip inserted in the number announcing that "la planche gravée pour le mémoire de M. Renouvier n'étant point encore finie, sera distribuée avec la prochaine Livraison." Neither the photograph, nor the "planche gravée," appears to have ever been published, so that our knowledge rests only upon M. Renouvier's description.

In a footnote he adds : " Le papier de toutes ces pièces est dans toute sa fraîcheur ; quelques-unes ont été rognées au-delà du trait carré, et ont eu leurs angles emportés dans un décollage maladroit." In answer to an inquiry addressed to M. Duplessis of the Bibliothèque respecting them he wrote in July 1877, " Les estampes de M. Renouvier (mort depuis quinze ans au moins) sont demeurées en la possession d'un de ses neveux qui les conserve pieusement. J'ai vu l'estampe de 1446. Elle a été photographiée et se trouve dans un tirage à part, presque impossible de se procurer maintenant. Je crois parfaitement à l'authenticité de la pièce en question, et de sa date, mais c'est une véritable nuage." So that the condition seems materially to have suffered since it first came into M. Renouvier's possession.

In a sale at Leipsig in 1872 of early prints and woodcuts belonging to M. Weigel, there was a German engraving by an unknown master, of whose works we have specimens in the British Museum, of the Madonna surrounded by a choir of angels. The print in question, which has been described by Passavant and other writers, had on the face of it a Gothic P, and the date MCCCCLI. It realised the sum of about 600*l*. It was carefully examined prior to the sale by amateurs interested in the matter, competent to form an opinion, and the numerals were considered to have undergone alteration, and to be no longer in their original state.

The large number of imprints upon paper, from the niello plates, which are extant, show how immediately the use of the method was brought into exercise. In rapid succession, upon the spread of the knowledge of its value, the process of engraving upon metal became understood and appreciated by the painters of the time as a means for the more widely extending the production of their designs ; and early in the latter half of the fifteenth century both Italian and German artists rapidly attained considerable skill of execution in the employment of the graver. In the British Museum there is a series of twenty-eight small German engravings of the Passion of our Saviour, illuminated, the subject of the Last Supper having the date 1457. A Martyrdom of S. Catherine dated 1458 is in the Library at Dantzic. The letter A of an alphabet by the so-called " Master of the Banderole " bears the numerals MCCCCLXIII. ; and by the German master of 1466 there is a print of the Madonna and Infant Saviour, the reading of the numbers upon it, whether 1461 or 1467, being somewhat uncertain. Passavant, however, considers the date to have been cut upon the plate when much worn, there

being early impressions without it. A calendar ascribed to Baldini commences with the year 1465.

The records of engraving, in its early history in Italy, bring it into association with the eminent painters of the fifteenth century, who applied themselves to the attainment of a knowledge of the process, the engraver distinct from the designer being then unknown. A large proportion of their paintings have perished, owing to the transparent character of the pigments they employed ; and to these early prints we are indebted for the preservation of many of their important compositions in their originality and truthfulness. Drawings with the dry point, in fact, they are ; and from the yielding quality of the soft metal employed and the delicate thin lines they are cut with, few impressions could be taken before the plate began to lose its brilliancy. From this cause especially, and from nearly all the specimens saved from destruction having become locked up in the different public galleries in Europe, the opportunity for purchasing them has almost passed away, and their acquisition is now, with very rare exceptions, impossible. In the different collections formed during the last century, and even at an earlier period, examples were far from numerous. The last accumulation of any extent was that of Mr. Conyngham, who had peculiar opportunities of obtaining them from sales in France and Germany occurring at the time and from that of Mr. Wilson in England. On the dispersion of Mr. Conyngham's prints, now more than thirty years ago, the portion comprising the works of the early Italian artist-engravers, including a considerable number of nielli, was secured (*inter alia*) by purchase for the British Museum, and the series in the National Collection, many valuable additions having subsequently been made, has become one of the most comprehensive in Europe.

ANDREA MANTEGNA,

PAINTER AND ENGRAVER: BORN AT PADUA, 1431;

DIED AT MANTUA, 1506.



MINENT in the history of painting, the school created by Francesco Squarcone at Padua produced material changes in the cultivation of art in the middle of the fifteenth century. With learned taste he had formed a collection of Greek and Roman sculpture, and attracted around him numerous pupils and followers, who were trained under his guidance, the affection and esteem long surrounding his memory telling of the genial influence with which it was exercised. His early appreciation of Andrea Mantegna's talent appears by the entry in 1441 on the register of the painters of Padua recording his adoption of him: "Andrea fiulo di M. Francesco Squarcon depentore." Notwithstanding the exceptional knowledge wherewith Squarcone is accredited, and which we know he had such singular power of imparting, there is scarcely the record of any painting by his hand, save a group of Saints at Padua, dated 1452.

In the *Antiquitates Pataviæ*, 1585, p. 372, Scardeone prints an inscription, from a tracing he had taken of it, at the foot of an altarpiece executed by Mantegna for the church of S. Sophia at Padua: "Andreas Mantinea Patavinus, Ann. septem et decem natus suâ manu pinxit 1448." The picture, the subject of which is not known, is lost. The date thus quoted fixes 1431 as the year of Mantegna's birth. He married Nicolosa, the daughter of Jacopo Bellini, and sister of Gentile and Giovanni Bellini; of this marriage there were four sons, two of them, Bernardino and Francesco, being painters. Previous to the marriage he had a natural son, Giovanni Andrea, of whom there is no further record.

One of Mantegna's early pictures is a Madonna surrounded by Saints, painted for the church of S. Zeno at Verona. In 1468 he entered the service of Ludovico Gonzaga, who was then the Marquis, and decorated the palace at Mantua. In 1488 Francesco Gonzaga sent him on a mission to Innocent VIII., and he remained upwards of two years in Rome, painting for the Pope, amongst other works, one of the chapels of the Vatican.

The drawings in distemper, for the triumphs of Julius Cæsar in the great hall of the palace at Mantua, are at Hampton Court. Andreas Andreani made engravings in chiaro oscuro on wood from the frescoes, and published them in 1599, prefaced by a printed title, with a bust-portrait of the Marquis Vincent Gonzaga; Andrea Mantegna engraved three of the compositions, one of them in duplicate.

Several of his engraved plates, the Bacchanalian subjects amongst them, have been preserved, and are still in existence. The delicate pencilling of the details of the figures soon became exhausted, and early impressions rarely occur. The print of the Saviour standing between S. Andrew and Longinus, and the unfinished one of the Holy Family in a grotto, are amongst the rarest. The principal portion of the last-named composition was repeated in the picture of the Adoration of the Magi, now in the Tribune of the Uffizi at Florence. And the entombment of our Saviour, so frequently borrowed from, by Raphael and other painters, in impressions in fulness of tone and colour before the shadows became exhausted, is one of the few exceptionally choice prints of this fine period of early Italian art.

Andrea Mantegna returned from Rome to Mantua on the 6th of September 1490, and a pension was granted to him. In 1496, on a plot of ground appropriated for his use, he erected a house, and lived on terms of intimacy with the leading men of the city until his death, on the 13th of September 1506. He was buried in his own chapel of S. John the Baptist, in the church of S. Andrea.

Bartsch, xiii. 222; *Passavant*, v. 73.

THE SCOURGING OF OUR SAVIOUR (1).

The copy according to Bartsch. Passavant considers this print to be the original.

THE ENTOMBMENT OF OUR SAVIOUR (3).

Very early impression, full of colour.

OUR SAVIOUR'S DESCENT INTO HELL (5).

OUR SAVIOUR AFTER HIS RESURRECTION, holding a banner, standing between S. Andrew and Longinus (6).

Impression from the plate before it was cleaned.

From the Marochetti Collection.

There is a pen-drawing by Mantegna of the composition in the Pinacothek at Munich inscribed "Pio immortali Deo."

THE MADONNA WITH THE INFANT SAVIOUR IN HER ARMS (8).

In the second state.

COMBATS OF TRITONS AND MARINE MONSTERS (17, 18).

There is a Roman bas-relief built into a wall at Ravenna very similar in treatment.



GIULIO CAMPAGNOLA,

PAINTER AND ENGRAVER: BORN AT PADUA, 1481.



GIROLAMO CAMPAGNOLA, the father of Giulio, of a distinguished family of Padua, was in the employ of the Republic of Venice, dominant at Padua at the end of the fifteenth century. He studied painting in the school of Squarcione, and was eminent for his literary attainments, having amongst other works written a history in Latin of the early Paduan painters, from the manuscript of which, since lost, Vasari made numerous

quotations. Marvellous accounts are given of the youthful learning and accomplishments of Giulio Campagnola. When scarcely seventeen years of age he entered the service of Duke Hercules of Ferrara, eminent in literature for the printing-presses he established and the important books which there were published. The Duke, during his prosperous reign of upwards of thirty years, was lavish in his encouragement of art, in the decoration of the city, and renowned for the brilliant Court he held and his patronage of music and the drama. Giulio Campagnola's praises are sung by the poets, his associates, telling of his personal popularity. His skill in science and his knowledge of the Hebrew, Greek, and Latin languages sank into inactivity most probably amidst the luxurious society of Ferrara. To painting we know that he applied himself, although no picture by his hand is extant. The influence of Bellini and Giorgione is seen in his engravings, interesting from their being amongst the first specimens worked in the dotted manner.

Of his life this is the extent of our knowledge, and the place and

date of his death are unknown. A clever article respecting him was written by M. Galichon in the *Gazette des Beaux Arts* for October 1862. *Bartsch*, xiii. 368; *Passavant*, v. 162.

ST. JOHN THE BAPTIST (3). After Giovanni Bellini.

Early impression, with the rough marks on the plate. Zani describes a state before the imprint "Appresso Nicolo Nelli in Venetia," which is close to the margin on the lower right-hand corner. But there is no such state, except from the imprint having been cut off.

DOMENICO CAMPAGNOLA,

PAINTER AND ENGRAVER: BORN AT PADUA, 1482.

DOMENICO CAMPAGNOLA Bartsch describes as the son, and Passavant as the nephew, of Giulio Campagnola, both of them quoting Lanzi as their authority. Some information respecting him was given by M. Galichon in the *Gazette des Beaux Arts* for November and December 1864. But little is known of his personal history. From the slight particulars remaining we learn that he was one of the first of Titian's pupils, the story of whose envy of his early talent is most likely apocryphal, as in 1511 he was occupied in assisting Titian in some decorative works he was employed upon.

In 1540 he painted the frescoes for the Public Library, and there are other frescoes by him in the churches of Padua. No easel picture by his hand is known. Several additions were made by Passavant to Bartsch's catalogue of his engravings and woodcuts, the number being further increased by M. Galichon. They are mostly signed, but the only dates appearing upon them are 1517, 1518. Nothing further has been ascertained regarding him or the time of his death. Zanetti informs us he was buried at Padua in the cemetery adjoining the Monastery of S. Antoine, but the date he omits to mention. *Bartsch*, xiii. 377; *Passavant*, v. 167.

A NAKED WOMAN RECLINING IN A LANDSCAPE. Inscribed "DO. CAMP, 1517" (7).





THE MASTER L.

NO mention has been made of this engraver, and the following print, of which a facsimile is annexed, has escaped the attention of Bartsch and Passavant and other writers. The work is somewhat in the manner of Giulio Campagnola.

MARS, VENUS, AND CUPID IN A LANDSCAPE UNDER A TREE. A fortified town in the distance on the left. The letter "L" is at the foot, towards the right. $4\frac{1}{8}$ inches high by $3\frac{1}{8}$ inches wide.

NA DAT,

THE MASTER WITH THE DEVICE OF A RAT-TRAP.

AN unknown engraver of the school of Padua in the early part of the sixteenth century.

Bartsch, xiii. 362 ; *Passavant*, v. 173.

THE TWO ARMIES ARRANGED IN ORDER OF BATTLE (2).

In the first state. In a later state the date 1530 is added. Passavant specifies the battle as being that in which Gaston de Foix lost his life, in the plains surrounding Ravenna, on the 11th of April 1512.

GIOVANNI BATTISTA DEL PORTO.

THE prints of this engraver are marked with the letters "I. B." and a bird.

Zani supposed him to have been educated at Modena. Mariette considered the mark, from the bird resembling a pigeon, to be the rebus of his name, and interpreted it as Giovanni Battista Palumbus. The strong bold outline with which his compositions are designed was evidently acquired in the school of Padua ; the character of their drawing is very similar to that of Nicoletta da Modena. In the *Gazette des Beaux Arts* for December 1859 there is an article by M. Galichon which does not furnish further information, but

gives a descriptive list of the engravings and woodcuts, with some additions, the woodcut of Meleager and Atalanta, previously unnoticed, being illustrated by a reduced copy.

Bartsch, xiii. 244 ; *Passavant*, v. 149.

WOODCUTS.

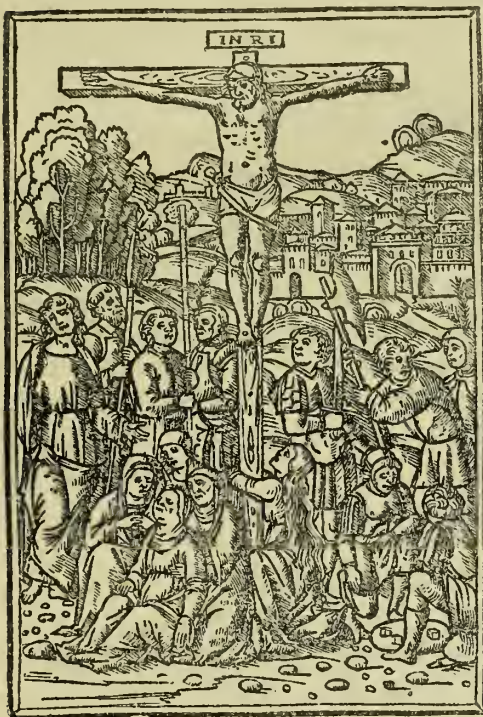
THE CRUCIFIXION. On the left stands the Madonna, with S. John looking up with an expression of intense grief at the Saviour on the Cross, the crucified thieves being on either side. In the mid-distance on the left is Longinus with clasped hands on horseback, and on the right the Centurion pointing to the Saviour. In the foreground on the right are the soldiers quarrelling and casting lots over the vestments. The monogram I. B. with the bird is in the centre at the foot. $10\frac{7}{16}$ inches high by $7\frac{2}{16}$ inches wide. Undescribed by Bartsch or Passavant or by M. Galichon.

A facsimile reduced in size is placed opposite the title-page of this volume.

MELEAGER AND ATALANTA. The fight with the boar (*Pass.* 8). Undescribed by Bartsch.

GIROLAMO MOCETO,

PAINTER AND ENGRAVER: BORN AT VERONA CIRCA 1450.



HE engravings of the few sacred subjects by "Hieronymus Mocetus," the signature he generally adopted, are, in their elevation of sentiment and enlarged method of treatment, amongst the most important of the northern schools of Italy. His print of S. John the Baptist aroused the emulation of Giulio Campagnola to engrave his adaptation of the composition.

According to Lanzi he was born either at Brescia or Verona, and became a pupil of Giovanni Bellini at Venice. All further information is bounded by the dates upon certain of his pic-

tures still extant, not regarded as of high artistic merit.

Vasari relates that Louis XII., on his defeat of the Venetians, occupied their city in May 1509 and exacted the concession from the church of San Francesco della Vigna of a picture of a dead Christ by Giovanni Bellini, a copy being made and substituted by Moceto, which was greatly inferior to the original. Lanzi mentions two pictures by Moceto—one in the Gallery Correr at Venice, signed and dated 1484; and the other in the church of SS. Nazarius and Celsus at Verona, signed and dated 1493, but without naming the subjects of either of them. M. Galichon, in his notice of the Master in the *Gazette des Beaux Arts* for June 1859, describes two pictures on panel of scenes in the murder of the Innocents, one of them signed "Herolemo Moceto P.," belonging to the Vicomte

de Janze of Paris. The four engraved views of the city of Nola by Moceto were published in 1514.

Bartsch's catalogue of his engravings is limited to eight. The additions of Passavant made the number nineteen, further increased to twenty-one by M. Galichon. Many of the additions, however, are of questionable authenticity.

Bartsch, xiii. 215 ; *Passavant*, v. 134.

THE BAPTISM OF OUR SAVIOUR (2).

From the Wellesley Collection.

THE MADONNA SEATED ON A THRONE, HOLDING THE INFANT SAVIOUR (4).

From the Bromley and George Smith Collections.

THE FOUR VIEWS OF THE CITY OF NOLA (*Pass.* 16, 17, 18, 19).

Illustrations of the volume "De Nola Opusculum, distinctum, plenum, clarum, doctum, pulcrum, verum, grave, varium et utile (Auctore Ambr. Leone). Incussum Venetiis Anno Salutis MDXIII." *Folio, red calf.*

JACOPO DI BARBARI,

PAINTER AND ENGRAVER: BORN AT VENICE CIRCA 1450;

DIED IN GERMANY CIRCA 1516.

JACOPO DI BARBARI, known to Bartsch only by the mark on his prints as the "maître au caducée," is catalogued by Passavant amongst the German artists in the name of Jacob Walch, Barbari having been added, as he surmises, from his patrons, the family of Barbari at Venice; Walch, the German designation for Italy, was but applied to him in Nuremberg, indicative of his nationality.

In the preface to his treatise on the proportions of the human body, Albert Durer mentions he had been induced to undertake the work from his having been shown, when very young, a design drawn to scale of a man and a woman by an author of the name of Jacobus of Venice, a graceful painter, and that he had resolved to arrive at a similar result. The remark is corroborative of Venice having been Jacopo di Barbari's birthplace. His engravings, in their freedom from the heavier German method of using the burin,

although influenced by his German association, are thoroughly Italian in their execution with the thin dry-point manner of the Paduan school.

Jacopo di Barbari was born about 1450; Albert Durer in 1471. The Italian artist must have gone to Germany not later than the last decade of the fifteenth century, most probably earlier. M. Galichon, in the *Gazette des Beaux Arts* for October and November 1861, wrote a well-studied essay respecting him, and M. Charles Ephrussi resumed the subject in the number of the *Gazette* for February 1876. Their main point of difference is the period of the artist's residence at Nuremberg. That it was at the end of the fifteenth century is attested by various circumstances. Besides the preceding mention of his having, when very young, been in communication with him, Albert Durer makes allusion in his letters to their intimacy; and in his early prints we find several adaptations of the designs of the Italian artist. A still stronger confirmation is afforded by Jacopo di Barbari's engravings being printed upon paper in use at Nuremberg at the end of the fifteenth century, the water-marks of the Gothic P and the bull's head being of frequent occurrence.

Prior to or in 1498 Jacopo di Barbari proceeded to Venice, on the invitation of his zealous patron, Anthony Kolb. Kolb was the head of the German merchants, who had their house the Fondaco dei Tedeschi, and commissioned him to make a large bird's-eye view of the city. When completed it was engraved on six blocks of wood, and published at his patron's expense. The figure of Mercury, the God of Commerce, the device of the company as well as of the artist, is at the top in the centre, with a Latin inscription and the date MD. In his application to the Seignior for the privilege of publishing it at the price of three gold florins, Kolb urges the great expense he had incurred, and that it had occupied three years in the preparation. The whole production is very German in character, and by the Italians it was frequently attributed to Albert Durer. Passavant considers that the cutting in the wood must have been executed under the immediate superintendence of the artist.

Albert Durer, in one of his letters in 1506, mentions that Barbari was no longer in Venice. In the Gallery at Augsburg there is a case containing a picture, of but slight value, on the outside of which a pair of gauntlets and a partridge suspended on a nail are cleverly painted, and signed "Jac de Barbarj P. 1504." In the accounts of Diego de Flores, treasurer of the Grand Duchess Marguerite, the

Regent of the Netherlands, a receipt in Italian is entered in 1510 signed "Jacobus de Barbaris." He is described as painter, attached to the suite of the Duchess, and a payment is made to him for a pourpoint of velvet. Little is known of the dates of his association with the Grand Duchess; for a considerable period she must have been his patron. In a document under her hand of the 1st March 1511 she grants him a pension of 100 livres, "for the good and continued services which our well-beloved painter Jacopo di Barbari has rendered as painter and otherwise, and considering his debility and old age, that he has no recognition from us, and that he may for the future have wherewith to live and retain himself in our service, in which he has been from his early days, we have granted him to take and have the sum of 100 livres of pension by each year."

One further record respecting him is preserved of his having been associated with Mabuse in decorating in fresco the walls of the castle of Zuytborch, belonging to Count Philip, the natural son of Philip le Bon, Duke of Burgundy.

In Albert Durer's diary in the Netherlands in 1521 there is an entry of his going to Malines on the eighth day after Corpus Christi to see Dame Marguerite, and that she showed him all her beautiful things, pictures by Van Eyck and Jacopo di Barbari being named amongst them; and that he asked her to give him Master Jacob's book, but she said she had promised it to his successor: Bertrand Van Orley had been appointed painter to the Duchess.

The time of Jacopo di Barbari's death is unknown; but in an inventory of the furniture of the Grand Duchess at Malines, dated the 17th July 1516, pictures of the "deceased" Master Jacopo di Barbari are mentioned. *Bartsch*, vii. 516; *Passavant*, iii. 134.

JUDITH HOLDING THE HEAD OF HOLOFERNES (1).

OUR SAVIOUR HOLDING A BANNER (3).

MARS AND VENUS (20).

The figure of Mars was adopted by Albert Durer as a model for the Adam in his print of Adam and Eve (1).

GIOVANNI ANTONIO DA BRESCIA,

PAINTER AND ENGRAVER OF THE PADUAN SCHOOL.



Information has been acquired respecting Giovanni Antonio da Brescia. His print of the Flagellation of our Saviour is dated 1509. Gaye, in his *Carteggio inediti d' Artisti*, ii. 471, gives an account of an appeal made in 1515 by an artist of his name to the Doge of Venice for a privilege to publish a history of the Emperor Trajan, which he had engraved on wood. Of this history nothing appears to be known. Passavant's account of his having been

educated in the school of Mantegna, and that he studied afterwards the works of Albert Durer, and subsequently went to Rome and joined the school of Marc Antonio, seems to be entirely supposititious, save that the style of his work and his copies after Andrea Mantegna identify him as an artist of the Paduan school.

Bartsch, xiii. 315 ; *Ottley*, ii. 559 ; *Passavant*, v. 103.

JOSEPH'S CUP FOUND IN BENJAMIN'S SACK (*B.* xv. p. 11, 7 ; *Pass.* v. 27).

THE MADONNA ASCENDING THE STEPS OF THE TEMPLE (4).
After a design of Raphael.

A painting on wood of the composition by Berto di San Giovanni is in the Pinacoteca at Perugia.

THE HOLY FAMILY. The Madonna with the Infant Saviour seated. S. Joseph leaning on his staff on the right. S. Elizabeth with the infant S. John on the left (5). After Andrea Mantegna.

THE SCOURGING OF OUR SAVIOUR, dated 1509 (*Ottley*, p. 561 ; *Pass.* v. 29). Not mentioned by Bartsch.
From the Ottley Collection.

TWO SIBYLS AND AN ANGEL. After a design of Raphael for the fresco of the Sibyls of S. Maria della Pace (*B.* xv. 48, 5 ; *Pass.* v. 108, 38).

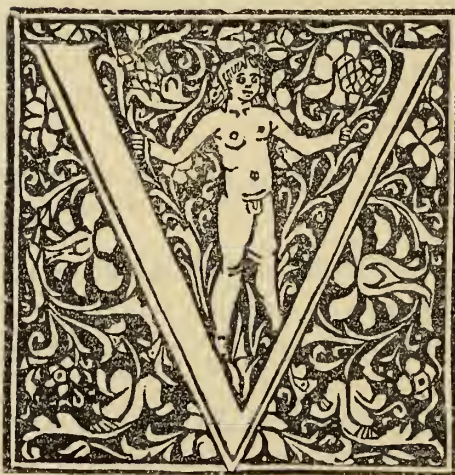
HERCULES CARRYING THE BULL OF MARATHON (10). From an antique bas-relief.

FOUR CHILDREN DANCING, A FIFTH BEATING A DRUM (19) (*Ottley*, ii. p. 567).

AN ARABESQUE. A child between a man and woman reclining at the foot ; in the centre a pegasus with two goats ; a woman at the top playing a guitar (*Bartsch*, xiii. 138, 68 ; *Pass.* v. 111, 58). *From the Wellesley Collection.*

ZOAN ANDREA,

ENGRAVER, 1495-1535.



VARIOUS forms of the letters I. A. are of more frequent occurrence than the initials of any other artist of the early Italian school. There is a series of engravings of the Labours of Hercules inscribed "Opera di Giovanni Andrea Valvassori detto Guadagnino," and a large map of Italy with the same inscription, no date being upon either of them. Passavant (vol. i. p. 139) interprets "Guadagnino" by

"Gagne-petit," surmising it to be expressive that he worked much for the love of gain. The illustrations of the *Bonsignore Ovid* in the vulgate, Venice, 1497, are nearly all marked with the I. A., and are more distinctive than any other works attributed to the artist.

The blocks were subsequently used for a folio edition of the *Metamorphoses*, printed at Parma in 1505, from which Passavant describes them. The same monogram is also found on the illustrations of the *Triumphs*, in a small octavo Petrarch printed at Venice in 1530.

Their similarity with the compositions of Andrea Mantegna leads to no identification, the style of drawing which had originated with the great school of Padua having become very generally adopted throughout the north of Italy. There is no biographical notice or information respecting the Zoan Andrea to whom the various prints and woodcuts are attributed by Bartsch and Passavant, and many of them are of extremely varied character and dissimilarity of manner. The supposition of his having been the son of Andrea Mantegna is clearly erroneous in point of time.

Bartsch, xiii. 293 ; *Passavant*, v. 79.

JUDITH PUTTING THE HEAD OF HOLOFERNES INTO A SACK HELD BY HER ATTENDANT (1).

TWELVE CHILDREN AT PLAY ; a dog seated on the left side. A tablet suspended on a leafless tree in the centre is inscribed D.M.A.V. (*Pass.* 40).

FOUR WOODCUTS, taken from an imperfect breviary (Venice, 1506), measuring $3\frac{3}{4}$ inches high by $2\frac{1}{2}$ inches wide : David dancing before the Ark ; the conversion of S. Paul ; a saint pleading before a Roman consul ; and an assemblage of five saints, with God the Father in a glory at the top. With the monogram I. A. on each of them in the lower left-hand corner.

FRANCESCO FRANCIA RAIBOLINI,

PAINTER, GOLDSMITH, AND ENGRAVER: BORN AT BOLOGNA,
1450; DIED THERE, 1517.



HE varied acquirements of Francesco Francia Raibolini, and his attractive personal qualifications, are best told in the description written of him by his fellow-townsmen Nicolo Seccadenari in 1517 in his chronicle, on the occasion of his death: "Mori M. Francesco Francia miglior orefice d' Italia et buonissimo pittore, bravissimo giojellicre, bellissimo di persona, et eloquentissimo, benchè fosse

figliuolo di un falegnanc." His humble birth detracted nothing from his popularity. How great it was is shown by the crowd of pupils, estimated at upwards of two hundred, who received their training in his studio, exceeding numerically the account given of the renowned school of Squarcione.

Born at Bologna in 1450, the son of Marco di Giacomo Raibolini a carpenter, his early years were devoted to learning the craft of a goldsmith, in which he attained great proficiency. His knowledge of painting was acquired from Marco Zoppo, who signed his name "di Squarcione," in whose school he had been educated, and hence the Paduan influence, slight as it is, in Francia's paintings. Throughout life he worked at both the occupations he had become so skilled in, and indulged in the conceit of signing his pictures with "aurifex" at the end of his name, adding "pictor" to it on the gold work he ornamented. The refined and devotional sentiment pervading his compositions, which became so celebrated at Bologna, is seen in its full beauty in the grand, and probably his most important, picture, now in the National Gallery in London, painted for the church of San Fridiano at Lucca, and, with its

lunette of the dead body of our Saviour on the knees of the Madonna, purchased in 1841 of the Duke of Lucca for 3500*l*. Another important picture, the Baptism of our Saviour by S. John, is at Hampton Court Palace, of which he likewise made an engraving. Prior to the present century no copperplate engraving had been attributed to Francesco Francia. In the memoir of his life and works by J. A. Calvi (Bologna, 1812), the Baptism of our Saviour from the last-named picture, catalogued by Bartsch amongst the works of Marc Antonio (22), is ascribed to him. Passavant also transfers to him two other of the Marc Antonio prints, SS. Catharine and Lucia (121), and the Judgment of Paris (339). An interesting episode in Francia's life is the friendship between him and Raphael, attested by Raphael's consignment to him of his altar-piece of S. Cecilia, painted for the Bentivoglio family, for the church of S. Giovanni in Monte, in Bologna, with the request that he would repair any damage or correct it if necessary. The placing the picture over the altar it still adorns was superintended by Francia, very shortly before his death. Vasari narrates that he died of grief on finding how he had been surpassed by his young friend. The story is altogether improbable; the picture itself has not that especial merit to have aroused the envy of the accomplished Bolognese artist. There is a connecting link between the two painters, perceptible in the engravings of Marc Antonio, executed whilst he was a pupil in Francia's studio. In 1508 Raphael sent to Francia his design for a Nativity, and the composition most probably is preserved in Marc Antonio's early work (16), which Bartsch ascribes to Francia. Although wanting the vigorous drawing and execution of Mantegna, the art of engraving was fostered into important pre-eminence under Francia's teaching; and the examination of the early prints of Marc Antonio enables us to trace the progress he made under his master at Bologna. Francia died there in 1517.

Bartsch, xv. 455; *Passavant*, v. 197.

THE BAPTISM OF OUR SAVIOUR by S. John the Baptist (*B.* xiv. 22; *Pass.* v. 197, 201, 1).

The painting by Francia is at Hampton Court Palace.

First state before the nimbus around the head of our Saviour.

From the Hawkins Collection.

GIACOMO FRANCIA,

PAINTER AND ENGRAVER : BORN AT BOLOGNA, 1485 ;

DIED THERE, 1557.

GIACOMO FRANCIA, we learn from Calvi's memoir, was born at Bologna in 1485, and worked under his father Francesco, with whose manner many of his pictures have a close resemblance. Two altar-pieces are dated 1518, and a Madonna and Saints in the Brera at Milan is dated 1544. There was a younger son, Giulio, born in 1487, who was only known as his brother's assistant. The engravings marked I. F. are described by Passavant as the work of Giacomo Francia. *Bartsch*, xv. 455 ; *Passavant*, v. 222.

THE HOLY FAMILY. The Madonna holding the Infant Saviour in a basin, over whom a female attendant pours water. A child is at her feet, and a monkey in the foreground on the left (*Pass.* 9).

THE MADONNA, surrounded by an aureole, the Holy Spirit descending upon her ; S. Catherine and S. Francis on either side ; the Magdalene kneels prostrate on the left, kissing the Madonna's foot ; an angel in the clouds on either side in adoration. *Bartsch* catalogues it amongst the anonymous Italian engravers (xv. 22, 13), and attributes the composition to Raphael. But the drawing, and the engraving likewise, have all the characteristics of the Francia school. *Brulliot* (ii. 2441) mentions a copy in reverse, ascribing it to Giacomo Francia.

CHRISTIAN CHARITY, with the monogram I. F. (2).
First state.

LUCRETIA HOLDING A PONIARD TO HER BREAST (4).
First state ; and an impression in the later state.

CLEOPATRA IN A WOODED LANDSCAPE, applying with her right hand an asp to her breast, and holding another in her left hand, which a winged child at her side on the right endeavours to tear from her (5).

VENUS HOLDING A QUADRANT, Cupid by her side ; a naked woman and an old man seated on the right (6).

VENUS WITH AN ARROW in her right hand ; Cupid in front of her, holding his bow (*Pass.* 12). Catalogued by Bartsch amongst the anonymous Italian Masters (xv. 37, 6).

CUPID AND PSYCHE ON THE CLOUDS (*Pass.* 13). From a design by Raphael for the two figures in the marriage-feast in the fresco of the story of Cupid and Psyche in the Farnesina at Rome.

From the Wellesley Collection.

ROBETTA,

ENGRAVER OF THE FLORENTINE SCHOOL.

THERE is no information respecting Robetta beyond the name upon his engravings. Their deficiency of technical drawing imparts to them the appearance of an earlier period than the commencement of the sixteenth century ; they are all without date. Passavant attributes the designs to Filippino Lippi.

Bartsch, xiii. 392 ; *Passavant*, v. 57.

ADAM AND EVE, WITH THEIR CHILDREN (4).

THE ADORATION OF THE MAGI (6).

THE MADONNA, WITH THE INFANT SAVIOUR AND ATTENDANT ANGELS (13).

VENUS SURROUNDED BY CUPIDS (18).

From the Reynolds and Esdaile Collections.

HERCULES AND ANTÆUS (22).

A MAN ATTACHED TO A TREE BY CUPID, with six other figures grouped in a wooded landscape ; a tablet suspended on the right inscribed "Robeta" (25).

EARLY PRINTED ITALIAN BOOKS,
WITH ILLUSTRATIONS BY UNKNOWN ENGRAVERS.



WE know scarcely anything of the engravers who, from the latter part of the fifteenth century, on printing taking the place of manuscript, were employed upon the various books published in the leading Italian cities. Many of the printers were eminent men of their time, and renowned for their learning. The fine books produced in Ferrara at the presses established by Duke Hercules

d'Este tell in their dedications of his association with other distinguished patrons of literature. The *Bonsignore Ovid*, the first edition of which in the vulgate was printed at Venice in 1497, contains in the text numerous outline woodcuts marked with the monogram I. A., recognised as the work of Zoan Andrea. Surmise has been exhausted, without any result, as to the draughtsmen and engravers occupied upon the *Hypnerotomachia Poliphili*, the Venetian Boccaccio of 1492, the *Epistole et Evangelii* of 1495, and the numerous contemporary illustrated publications of similar character. Many of the accomplished illuminators of manuscripts, whose occupation had passed away, obtained employment in the new field for the exercise of their talent. Wealthy princes and nobles, at whose expense editions of these costly books were issued, are named in deservedly laudatory prefaces. But of the artists to whom we are indebted for their decoration, there is scarcely the record of a name, or a word of commendation of their share in the work.

FERRARA.

JACOBI PHILIPPI BERGOMĒSIS. De plurimis claris sceletisque mulieribus opus prope divinum.

With titles in arabesque borders, and woodcut portraits throughout the text,—the treatment of them similar to that of

the woodcuts of the *Poliphilo*, printed at Venice about the same time, or somewhat later. The book was published under the patronage of the then reigning Duke Hercules, who had established printing-presses at Ferrara. In the preface, by the author, the dedication is to Beatrice, Queen of Aragon, Hungary, and Bohemia (wife of King Corvinus of Hungary), so celebrated for his magnificent library. A woodcut representing the presentation of the volume to the Queen is on the reverse of the title.

Ferrarie ipressum opera & ipensa Magistri Laurentii de rubeis de Valentia. tertio kal maias. anno salutis nre MCCCCLXXXVII. Divo Hercule Duce secundo Ferrariësis legiptime Imperante.
Folio, purple morocco.

A facsimile of the woodcut of the figure of Medusa is printed as a vignette at the end of the Introduction to the French School of Engraving.

VITA. EPISTOLE DE SANCTO HIERONIMO VULGARE.

The text illustrated with numerous woodcuts. The titles to the Life and the Epistles, with their large bold type, are fine specimens of printing. One of the borders of the woodcut frontispieces bears the date 1493; there does not seem to have been any earlier or other use of them, than for the book of Philippus Bergomensis, *De claris mulieribus*. The dedication at the back of the frontispiece to the Epistles is to Eleonora d'Este, Duchess of Ferrara, and Lisabella, her daughter.

Impressa e la presente opera cosi non diligentia emendata como di iocunde caractere et figure ornata ne la inclita et florentissima cita de Ferrara : par Maestro Lorenzo di Rossi da Valenza : ne gli anni de la salute del mundo MCCCXCIIII., Adi xii. de Octobre. Regnante et iuridicamente et cum humanita el felice et religiosissimo Principe messer Hercule Estense Duca secundo. Specchio de infrangibile fede.

Folio, vellum.

A reduced facsimile of the ornamented border on the second leaf is used for the title to the English School of Engraving in the present volume.

FLORENCE.

ÈPISTOLE ET EVANGELII ET LECTIONI VULGARI IN LINGUA TOSCHANA.

In a circle, in the centre of the arabesque frontispiece occupying the size of the page, are full-length figures of SS. Peter and Paul, with small tablets of the Evangelists in the four

corners. The text is illustrated throughout with woodcuts of incidents in the Life and Passion of our Saviour, and other sacred subjects, the blocks of which were subsequently used for the *Rappresentationi Sacre*, printed at Florence during the sixteenth century.

Impresso nella inclyta citta di Firenze p. Ser Lorēzo de Morgiani et Giovāni di Magontia ad instātia di Ser Piero Pacini da Pescia, Anno Domini MCCCCLXXXV., Adi xxvii. del mēse di Luglio.

Small folio, brown morocco (wanting leaf 8, and sundry leaves much injured).

A facsimile of the frontispiece is printed opposite; a facsimile of the woodcut of our Saviour in the Temple with the Doctors is printed as a vignette at p. 10, and another, of the Last Judgment, at the end of this volume.

ARTE (DELLA) DEL BEN MORIRE, CIOE ĪGRATIA DI DIO. Compilato et composto per lo reverendo in Christo Padre Monsignor Cardinale di fermo neglianni del nostro Signore MCCCCLII.

Illustrated with thirty-four woodcuts, twelve of them being a series of the "Ars Moriendi." Facsimiles of five are given in Dibdin's *Decameron*, vol. i. p. 140, copied from the volume whilst in the library of the Reverend Mr. Rice, the pencil directions to the engraver remaining in the margins.

Finito ellibro del ben morire tucto storiato. Deo Gratias.

Octavo, cinnamon morocco. (Florence, circa 1490.)

A facsimile of the illustration on a 2 is printed as a vignette at the end of the Introduction to the English School of Engraving.

LIBRO DELLI COMANDAMENTI DI DIO. Composto da Frate Marco dal Monte Sancta Maria in Gallo.

On the title is a woodcut of a seated group of listeners, to whom the friar is preaching. On the reverse of A2 is a large woodcut of the "Mons Pietatis," superscribed "La Figura della vita eterna o vero del Paradiso et delli modi et vie di p. venire a quello," followed by four leaves of "Expositione di pictura." On the reverse of B4 is another woodcut, "Deserto de Syna," and another of "Monte Synay," facing it on B5. The book is described, and a facsimile of the title given, in Dibdin's *Decameron*, ii. 301.

Impresso in Firenze per Maestro Antonio Miscomini, Anno MCCCCLXXXIII.

Octavo, cinnamon morocco.





TRACTATO DI MAESTRO DOMENICO BENIVIENI PRETE FIORENTINO, in defensione et probatione della doctrina et prophetie predicate da Frate Hieronymo da Ferrara nella citta di Firenze.

With a woodcut on the title of the friar preaching ; and on the reverse of Fiii. an emblematical woodcut occupying the page, the Crucified Saviour being in the centre, surrounded with groups of figures, those in the front bathing in the blood flowing from the Saviour's wounds. The cities of "Jerusalem," "Roma," and "Firenze" are in the landscape at the back.

Impresso in Firenze per Ser Francesco Bonaccorsi, Adi xxviii. di Maggio MCCCCLXXXVI.

Octavo, brown morocco.

A facsimile of the woodcut of the Crucified Saviour is printed opposite.

RAPPRESENTATIONI SACRE: Del nostro Signore Jesu Christo. Stampata in Firenze MDLIX.—Della Passione del nostro Signore Jesu Christo.—Della Resurectione di Jesu Christo. In Fiorenza MDLXXII.—Del Spirito Santo. In Firenze MDLIX.

Illustrated with woodcuts.

Octavo, bound in one volume, red morocco.

RAPPRESENTATIONI SACRE: Del Angelo Rafaello et Tobbia. Di Joseph Figluolo di Jacob. D'uno Miracolo di duo Pellegrini. De Sette Dormienti.

Illustrated with woodcuts. In Firenze MDLIII.

Octavo, bound in one volume, red morocco.

RAPPRESENTATIONI SACRE: Di S. Theodora, Vergine et Martire. Di S. Orsola, Vergine et Martire. Di Santa Guglielma. Di Stella.

Illustrated with woodcuts. In Firenze MDLIII.

Octavo, bound in one volume, red morocco.

A facsimile of the woodcut of the martyrdom of S. Ursula is printed at p. 52.

LA RAPPRESENTATIONE DI STELLA, nuovamente ristampata.

Illustrated with woodcuts.

Octavo, red morocco. No place or date.

LA RAPRESENTATIONE DI SANTO VALENTINO ET DI SANTA GIULIANA E ALTRI MARTIRI.

Illustrated with woodcuts. In Firenze MDLIII.

Octavo, half-red morocco.

LA RAPPRESENTATIONE DI DIECI MILA MARTIRI CROCIFISSI NEL MONTE ARAT.

Illustrated with woodcuts. In Firenze MDLVIII.

Octavo, half-brown morocco.

RAPPRESENTATIONI SACRE: Di Santo Venantio, MDLV.—Di Santo Paulino Vescovo di Lucca. In Firenze, MDLV.—Di S. Antonio Abate, "terribilmente bastonato da i diavoli." In Fiorenza MDLXXII.

Illustrated with woodcuts.

Octavo, bound in one volume, red morocco.

A facsimile of the woodcut of the bastinading of St. Antony is printed as a vignette at the end of the Introduction to the Spanish School of Engraving.

LA RAPPRESENTATIONE DELLA CONVERSIONE DI SANTA MARIA MADDALENA.

Illustrated with woodcuts. In Fiorenza MDLXXI.

Octavo, red morocco.

LE DIVOTE MEDITATIONI SOPRA LA PASSIONE DEL NOSTRO SIGNORE, CHAVATE ET FONDATE ORIGINALMENTE SOPRA SANCTO BONAVENTURA.

Illustrated with woodcuts. (Florence.)

Octavo, cinnamon morocco.

FANO.

DECACHORDUM CHRISTIANUM. Marci Vigerii saonensis San. Mariæ transtibe. præsb. car. seno. gallien. Julio ii. Pont. Max. Dicitum.

Illustrated with ten woodcuts in arabesque borders, the size of the page, at the commencement of each of the ten "Chordæ;" and thirty-five smaller ones interspersed in the text, in the style of Andrea Mantegna.

Hieronymus Soncinus in urbe Fani his caracteribus impressit, die x. Augusti MDVII.

Folio, green morocco.

FOSSOMBRONE.

PAULINA DE RECTA PASCHÆ CELEBRATIONE: et de die Passionis Domini Nostri Jesu Christi (auctor Paulus Germanus de Middelburgo, Episcopus Forosempronensis).

Dedicated to Leo X. Illustrated with a large symbolical representation of our Saviour on the Cross, surmounted



Arboris omne genus una ruina trahit.

with the Madonna holding the Infant Saviour in glory ; and some arabesque borders. It is the only known book printed at Fossombrone, and of great rarity (see Cotton's *Typographical Gazetteer*). In the address at the end to the reader there is a reference to the "Ethiopian" engraver : "Insuper ne nescius oīum existas, scire debes Joānē Baptistā æthiopē adulescētulū iberbē excusoriæ artis tyrociniū in hoc opere exercuisse."

Impressum Forosempronii per octavianū petrutiū. Anno Domini MDXIII. die octava Julii.

Folio, half-bound.

MILAN.

L' ADAMO SACRA RAPRESENTATIONE DI GIO. BATTISTA ANDREINI
FIORENTINO.

Illustrated with engravings by Cesare Bassano. Brunet ascribes the designs to Carl. Antoni Procaccini.

The second edition, *quarto, calf*. Milan, 1617.

Milton is considered to have derived the idea of his *Paradise Lost* from the poem.

NAPLES.

ESOPi VITA ET FABULÆ. Latine, cum versione italica et allegoriis
Fr. Tuppi.

The Life and Fables illustrated with woodcuts in arabesque borders.

Impressæ Neapoli sub Ferdinando — in Sicilia Regno triumphantore, sub Anno Domini MCCCCLXXXV. die xiii. Mensis Februarii.

Folio, brown morocco.

The block for the fine border on the first leaf of the Fables was subsequently used for the title of the celebrated "Editio princeps" of the entire Hebrew Bible, printed at Soncinum by Abraham Colorito in 1488 ; a copy of which rare book, with a MS. Latin translation by Archbishop Cranmer, is in the British Museum.

A reduced facsimile of the border is used for the title-page of the present volume. A facsimile of the illustration of the fable of the woodcutter and the axe is annexed.

PARMA.

OVIDII NASONIS METAMORPHOSIS CASTIGATISSIMA, cum Raphaelis Regii commentariis, emendatissimis et capitulis figuratis decenter appositis.

Illustrated with impressions from the blocks cut from the

designs of Zoan Andrea for the edition of the Bonsignore Ovid in the vulgate, Venice, 1497.

Impressum Parmæ expensis et labore Francisci Mazalis, MDV. Cal. Maii.

Folio, vellum.

VENICE.

HYPNEROTOMACHIA POLIPHILI, ubi humana omnia non nisi somnium esse docet atque obiter plurima scitu sane quam digna commemorat (opus a Francisco Columna compositum et a Leon Crasso Veronensi editum). Venetiis mense Decembri MID. (1499) in ædibus Aldi Manutii.

Folio, green morocco.

The illustrations have been attributed to Benedetto Montagna and Giovanni Bellini. Beyond the small letter *b* upon two of them, there is nothing to support the attribution. The artist and the engraver of the beautiful designs are alike unknown.

OVIDIO METAMORPHOSEOS VULGARE, composta vulgarizata et alegorizata p. Ioāni de Bonsignore de la cita di Castello.

In the vulgate. The woodcuts with which the text is illustrated are by Zoan Andrea, and are marked with his monogram I. A.

Stampato in Venetia per Zōāne rosso vercellese ad instantia del nobile homo miser Lucantonio Zonta fiorentino del MCCCCLXXXVII. Adi x. del mese de Aprile.

Quarto, red morocco.

Ottley, in his *Inquiry into the Early History of Engraving*, p. 576, describes sixteen of the woodcuts in Mr. Douce's collection, taken from an incomplete copy of the edition of the *Metamorphoses*, illustrated with prints from the same blocks, printed at Parma 1509, pronouncing them, and the illustrations of the *Poliphilo*, to be designed and engraved by the same artist. But they are different in their style of drawing and execution, and, with the exception of the beautiful arabesque border at the commencement of the text, are much inferior to the illustrations of the *Poliphilo*.

A reduced facsimile of the border is used for the title to the Flemish and Dutch School of Engraving in the present volume.

P. OVIDII METAMORPHOSIS, cum luculentissimis Raphaelis Regii enarrationibus.

Illustrated with copies of the woodcuts in the Bonsignore Ovid.

Venetiis Principe felicis. Leonardo Lauredano, die xx. Aprilis MDXVII.

Bound in a volume with "Ovidius de Tristibus Venetiis MCCCCLXXXIX." and "Ovidius de Fastis Venetiis MCCCCII."
Folio, green morocco.

OVIDIUS, EPISTOLÆ HEROIDES.

Illustrated with an arabesque border on the first leaf and woodcuts in the text.

Impressum Venetiis per Ioannem Tacuinum de Tridino, Anno Dni. MDXII. die xiii. Maii.

Folio, green morocco.

A reduced facsimile of the border on the first leaf is used for the title to the Spanish School of Engraving in the present volume.

VITA DI SANCTI PADRI, vulgā historiada.

Illustrated with an arabesque title printed in red and black, and large woodcuts in the style of Andrea Mantegna, of the lives and martyrdoms of the fathers, in circles, coloured. The borders throughout the volume and the figured capital letters are on a black ground dotted with white.

Impressum Venetiis per Otinum da Pavia de la Luna, Anno Dni. MCCCCCI. Adi xxviii. Luio.

Folio, red morocco.

A reduced facsimile of the border on the first page of the work is used for the title to the Italian School of Engraving in the present volume.

OFFICIUM BEATE MARIE, sm. usum Romanum.

With several large woodcuts, two of them having the monogram of Zoan Andrea. Each page surrounded with borders of subjects, principally from the life of our Saviour and the Madonna, in the style of Andrea Mantegna. Sheet G wants apparently two leaves.

Venetiis impressum impēsis nobilis viri Bernardini Stagnini de Monteferrato. Anno a salutifera incarnatione. Millesimo quingentesimo septimo sexto kls. Octobris.

Octavo, old calf.

A facsimile of the Crucifixion, on the reverse of 05, is used as an initial letter on p. 15 in the present volume.

MISSALE p̄dicatorū multis frigiis, imaginibus, ac Divīne Scripture t. Sacrorū Doctorū auctoritatibus ad festivitātū cōgruentiam decoratum.

Printed in black and red. Illustrated with twenty-six large woodcuts, and numerous small ones interspersed throughout the text in the style of Andrea Mantegna, one of the latter—of the Crucifixion—having the monogram of Zoan Andrea.

In clarissima & āplissima venetiar. urbe.—Arte & ip̄sis Lucantonii de giunta florētini impressum. Anno salutis MCCCCCVI. pridie nonis Februarii.
Square octavo, old calf.

MISSALE ROMANŪ NOVITER ĪPRESSUM.

Printed in black and red. Illustrated with large woodcuts of the Annunciation and the Crucifixion, and numerous smaller ones throughout the text.

Missale juxta morem Romane ecclesie expletum plurimis figuris ad celebritatum convenientiam decoratum. Impensisque Lucantonii de giunta florētini Leonardo Lauretano serenissimo Venetiarū principe imperante, Anno a nati Dni. MCCCCXVI. x. calendas Aprilis ī alma Venetiar. urbe ĩpressum.

Folio, purple morocco.

FASCICULUS MEDICĪE. Praxis tam chirurgis quam etiam physicis maxime necessaria, consumātissimi artium et medicine doctoris Joannis de Ketam alemani.

Illustrated with nine large woodcuts in outline, in the style of Andrea Mantegna. The fifth edition.

Impressum in alma Venetiarum civitate 1522.

Folio, vellum.

VITE DE SANCTI PADRI HYSTORIE.

Illustrated throughout the text with small woodcuts of incidents in the lives of the saints. On the arabesque borders which surround the title and the first page of the Lives are the initials I. C.

Stampate in Venetia per Francesco di Alexādro Bindoni et Mapheo Pasyni cōpagni, nel Anno MDXXXII.

Folio, vellum.

FRANCESCO PETRARCHA, Opera del preclarissimo Poeta.

Illustrated with woodcuts of the Triumphs, within arabesque borders the size of the page, in the style of Andrea Mantegna.

Stāpadi in Venetia p. Augustino de Zāni de Portese, nel MDXV. Adi xx. Mazo.

Folio, vellum.

FRANCESCO PETRARCHA, Li Sonetti, Canzoni, et Triomphi di.

With woodcut border to the title, and woodcuts of the Triumphs, marked with the monogram of Zoan Andrea.

Stampato in Vinegia per Nicolo d' Aristotile detto Zoppino
MDXXX.

Small octavo, olive morocco.

IL PETRARCHA, con l' espositione d' Alessandro Vellutello di novo ristampato con le figure a i triumphi.

Following the engraved title is a portrait of Petrarch and Laura, with woodcuts of the Triumphs and initial letters.

In Vinegia, Appresso Gabriel Giolito de Ferrari MDXLVII.

Quarto, old olive morocco, with devices on the sides.

OFFICIUM BEATE MARIE VIRGINIS.

Illustrated with twenty large woodcuts, the text surrounded with small ones, principally of the Passion of our Saviour, and a series at the foot, the width of the page, of the history of the Madonna. On the title is an antlered stag, with its mouth on the ground holding a snake, the word "OLIM" being printed on a cartouch in the lower right-hand corner. The same word, as also "VIRTU," is often repeated in the margin, and two other small devices of the stag with the snake. The initials A. F. G. frequently occur. According to Weigel (*Kunstcatalog*, No. 14,153), the drawings and cuts may have been produced by Marcolini, the printer of the volume, and his friend, Giuseppe Porta della Garfagnana, commonly called Salviati Giovane (Nagler, *Monogrammisten*, vol. i. p. 281, No. 567).

Venetiis in Officina Francisci Marcolini MDXLV.

Small octavo, red velvet.

IL DECAMERONE DI M. GIOVANNI BOCCACCIO, nuovamente alla sua vera lettione ridotto per M. Lodovico Dolce.

Illustrated with woodcuts and initial letters, many of them of Italian games.

In Vinegia, Appresso Gabriel Giolito de Ferrari et Fratelli MDLII.

Quarto, red morocco.

LE TRANSFORMATIONI DI M. LODOVICO DOLCE.

Illustrated with woodcuts.

In Vinegia, Appresso Gabriel Giolito de Ferrari e Fratelli MDLIII.

Quarto, vellum.

L' ULISSE DI M. LODOVICO DOLCE, da lui tratto dal l' Odissea d' Homero et ridotto in ottava rima.

Illustrated with a portrait of Lodovico Dolce, dated 1561, and woodcut illustrations and initial letters to each canto.
In Vinegia, Appresso Gabriel Giolito de' Ferrari MDLXXIII.
Quarto, vellum.

CENTO NOVELLE, scelte da piu nobili scrittori della lingua volgare di Francesco Sansovino.

With a woodcut illustration to each novel, and ornamented initial letters.

In Venetia MDLXVI.

Quarto, purple morocco.

LA COMEDIA di Danthe, col comento di Christophoro Landino.

Illustrated with a large woodcut at the commencement of each of the three divisions, and smaller ones at the head of each canto in outline.

Impressi i Venetia p. Bernardino benali et Matthio da parma del MCCCCLXXXI. Adi iii. Marzo.

Facsimiles from an edition with similar illustrations, printed at Venice the same year, Adi xviii. di Novēbrio, are given in Dibdin's *Ædes Althorpiæ*, vol. ii. No. 1100.

Folio, blue morocco.

OPERE DEL DIVINO POETA DANTHE, con suoi comenti (di C. Landino) recorrecti (per Pietro da Figino) in littera cursiva impresse.

Illustrated with woodcuts.

Impressa in Venetia per Miser Bernardino Stagnino da Trino de Monferra MCCCCXII., Adi xxiii. Novembrio.

Quarto, green morocco.

LA COMEDIA di Dante Aligieri, con la nova expositione di Alessandro Vellutello.

Illustrated with woodcuts.

Impressa in Vinegia per Francesco Marcolini ad instantia di Alessandro Vellutello, MDXLIH.

Quarto, olive morocco.

ESOPUS (a Franc Tупpo historiada).

Illustrated with woodcuts in outline in arabesque borders.

Impressum Venetiis per Manfredum de Monteferato de Sustrevo MCCCC93, Adi 17 Agosto.

Small quarto, green morocco.

MARC ANTONIO RAIMONDI,

ENGRAVER: BORN AT BOLOGNA, 1488; DIED THERE

CIRCA 1530.



NEW and important epoch in the history of engraving was inaugurated at the commencement of the sixteenth century by the accession of Marc Antonio to the rôle of painter-engravers. Little is known of his personal history. Born at Bologna in 1488, he became associated with the youths of his native city, who were fortunate to be selected for admission as students in the school of

Francesco Raibolini. Passavant added nothing to the particulars given by Bartsch, founded on the account by Vasari; and, admitting some acknowledged errors and confusion of dates, it is the only authority for the few leading incidents preserved of Marc Antonio's life.

In addition to drawing and painting, metal-chasing and engraving were objects of study in the school at Bologna; and to the latter as a means of employment the bent of Marc Antonio's talent was directed. So early as 1505, when but in his seventeenth year, we have his print of Pyramus and Thisbe (322), with that date upon it; and four others, Venus (312), the Nymph and Satyr (319), the group of Cupid and three children (320), and Apollo and Hyacinth (348), all dated in the following year, show the industry wherewith he applied himself. They have the slight handling of Francia's teaching, and from their faint incision but few prints could have been taken, before the plates became exhausted, and early impressions are of rare occurrence. In 1508 Marc Antonio went to Venice and North Italy, and of this year we have the more important engraving of Mars and Venus (345), after Andrea Mantegna, dated 16th December 1508. The treatment of the back-

ground employed by the German artists, which Marc Antonio subsequently so freely appropriated, is here first seen in the picturesque group of buildings in the distant landscape on the right. Distinctive as the before-named prints are in their treatment, they enable us to designate with tolerable accuracy others in point of time correspondent with them. A marked improvement, both in quality of workmanship and in the subjects selected, is discernible in the engravings attributable to the period during the subsequent eighteen months. David with the head of Goliath at his feet (12), the design ascribed to Francia, is noticeably an example of the great progress he had made towards qualifying himself for the reception he met with in Rome. His removal to the city was the important turning-point in his career, and from the prints we derive the knowledge of the reputation he established so soon after his arrival. The attention necessarily devoted to the careful finish of "*Les Grimpeurs*," after Michel Angelo (487), dated 1510, tells us that he must have been there resident for no inconsiderable time prior to its completion. The friendship subsisting between Francia and Raphael initiated an introduction which led to the speedy recognition by the great painter of the young engraver's ability. The reproductions of Raphael's designs in rapid succession bespeak, by the delicacy of their drawing, the care wherewith the engraving of them was superintended, and the intimate association that had been created. Distinguishable amongst the prints of this period are the Adam and Eve (1), the Madonna on the clouds (47), Lucrece (192), Philosophy (381), Poetry (382), the Murder of the Innocents with the *chicot* (18), and slightly later the Judgment of Paris (245). Except the two last, on which is the monogram M. A. F., none of the prints of this period have any mark, and "*Les Grimpeurs*" only is dated. The second plate of the Murder of the Innocents (20) has likewise the monogram M. A. F. It is difficult to pronounce a preference between two such specimens of skilful workmanship. From the character of the engraving of the plate with the *chicot*, and the greater rarity of the impressions, it was apparently first executed and the publication exhausted, before the second was undertaken. Both the impressions in this collection are upon similar paper, with the water-mark of a pair of shears.

The popularity throughout Germany and Italy of the different series of biblical illustrations by Albert Durer tempted Marc Antonio to issue facsimile copies upon metal, and publish them as his original work. The series of the small Passion and the Life of the Virgin, as also several of the single woodcuts and some of the

copperplates, were repeated with singular accuracy. He first most probably essayed to make them in the material used for the woodcuts, but abandoned it for the readier means at his command of copying them on metal, in the manipulation of which he was so far more proficient. The evidence of the attempt is the woodcut, with his monogram, of the Incredulity of S. Thomas, prefixed to the rare folio volume *Epistole et Evangelii vulgari Hystoriade* (Venice, 1512). The controversy respecting these facsimiles has been fully discussed by the writers upon Albert Durer. The knowledge acquired in their execution of the more enduring, and consequently more profitable, process of cutting the metal in order to give the deep lines necessary for the imitation of the woodcuts, occasioned an alteration in the style of the Italian engraver. No more repetitions upon copper of the painter's drawings were produced; the pencil-like treatment of the works before enumerated being abandoned for the heavier and bolder system distinctive of his later prints, with the additional inducement of the largely-increased number of impressions capable of being taken. Judging from the peculiar characteristics of his early manner up to 1510, of which "Les Grimpeurs" (then dated) is demonstratively the type, it is difficult to feel that Albert Durer had previously exercised any influence over him, the distinguishing quality of all his engravings prior and up to the period in question being so diametrically different from those of the German artist. The twenty woodcuts of the life of the Virgin were printed and issued at Nuremberg in 1511. The date of 1504 or 1509 is upon that of Joachim and S. Anna, and 1510 upon the two last, the Death and the Assumption of the Virgin; both of them, very Italian in treatment, are by far the finest of the series. Marc Antonio's copies consist of seventeen only, the title with the Virgin on the crescent, and the two last, not being included. The date upon that of Joachim and S. Anna is omitted. To the Annunciation and the Adoration of the Magi is added the date of 1506, there being none upon either of the woodcuts. They were issued, palpably intended to pass as originals, and thus antedated for some reason, which defies explanation. The totally opposite handling of his early dry-point prints—four of them, as before noted, being dated in 1506, when he was in his eighteenth year—distinctly proves that work so dissimilar as the deep-cut imitations of the Albert Durer woodcuts could not concurrently have been executed by the same hand.

We have confirmatory evidence that these imitations were made during the years 1510-11. Albert Durer's S. Christopher

(103), one of the very few of his woodcuts not having the usual monogram, is dated 1511; a reversed copy of it in this collection by Marc Antonio, which has not been described—the same size as the woodcut—is corroborative of the justice of the German artist's complaint of the surreptitious appropriation of his designs, the date 1511 being omitted, a large A. D. monogram being substituted for it. The three series of the large and small Passion and the Life of the Madonna were all published by Albert Durer in 1511; and at the end of each is appended the protest and threatened peril against the infringement of the concession granted to him by the Emperor Maximilian. Some reticence in the wording of his strong anathema might have been used by the German artist, considering that with no sparing hand he had himself freely used and copied the works of his own countrymen. Whether the protest and the dread of the Emperor was efficacious in Rome to suppress the sale of the copies is doubtful. The plates were capable of giving a large number of impressions. They are still in existence; and that they were fully exhausted is shown by the worn-out prints from them frequently met with.

The altered manner henceforth adopted by Marc Antonio is clearly discernible. No date, subsequent to that of 1510 on "*Les Grimpeurs*," was affixed upon any of his prints, and we have nothing to lead us in their critical examination, save the evidence they themselves afford. His delicate method was altogether abandoned, and the far more profitable process, acquired in making the Albert Durer facsimiles, was never afterwards departed from. It was in fact the first introduction in Italy of the thorough use of the burin, the previous productions of the Italian artists having all been made with the dry point in imitation of drawings.

Amidst the heaviness and strength of expression of these later compositions we still recognise the guiding influence of Raphael, continued up to his death in 1520. The Last Supper (26), the Lamenting Madonna with the covered arm (35), the two subjects of the Madonna with the Infant Saviour (61-2), the S. Cecilia (116), and the Parnassus (247) are amongst the best specimens of this period. Scarcely a sign of decadence is apparent in any, even of the subsequently issued prints, save some evidence of carelessness and hurry, of which Joseph and Potiphar's Wife (9), David and Goliath (10), the Descent from the Cross (32), the Holy Family (57), the Rape of Helen (209), the Three Graces (340), and the Cassolette (489) may be instanced. But in all of them the skill of the great engraver eminently surpasses that of his associates

working with him, and endeavouring to adopt his manner. The crowd of pupils gathered around him tells of the widespread reputation his school attained. The genius, however, which had brought it into existence departed with the founder. Notwithstanding the benefit of his precept, the inspiration was there no longer, and the power of the teacher's hand, conspicuous in each print which he left behind him, defied all the efforts of his successors to acquire.

The twenty illustrations from the drawings of Giulio Romano, made for the sonnets of Pietro Aretino, brought upon him the indignation of Pope Clement VII., who committed him to prison, and with difficulty, through the intercession of Cardinal Hippolite de' Medici and the painter Baccio Bandinelli, he obtained his release. A rigorous suppression of these illustrations was instituted by the Pope, and, except some few fragments, they are no longer in existence. The last known set, purchased for 1000*l.* of M. Waldeck, the dealer in, and restorer of, old prints, was, on the death of the owner in 1830, destroyed, with other similar curiosities, by his executors.

At the sack of Rome in 1527 Marc Antonio lost his property, and fled to Bologna. Vasari states that he died soon after his return to his native city. *Bartsch*, xiv. ; *Passavant*, vi. 1.

ADAM AND EVE (1). From a design of Raphael.

In the first state. On thin paper, with the mermaid watermark.

A pen-drawing of the figure of Adam, that of Eve being but slightly indicated, is in the University Galleries at Oxford. There is a small picture, varied in the detail, of the same subject on a gold ground at Rome.

GOD THE FATHER APPEARING TO NOAH (3). After Raphael.

Early undescribed state. Before the alteration of the extended hand of God the Father. The back of the head of Noah's wife was afterwards reduced to admit the completion of the face of the child she carries, and additions made to the folds of the dress. In the subsequent state the detail of the woodwork of the cabin and the shadows throughout are much strengthened.

From the Mariette and Richardson Collections.

The treatment is nearly identical with the fresco on the ceiling of the stanza of the Heliodorus in the Vatican. A pen-drawing, shaded, of the group of the mother and children is in the British Museum.

THE SAME (3). Impression from the finished plate.

From the Marochetti Collection.

JOSEPH AND THE WIFE OF POTIPHAR (9). From the fresco by Raphael in the Loggie of the Vatican.

A drawing of the composition was in the Crozat Collection.

DAVID. Small full-length figure, undraped, holding the head of Goliath (12). After Francia.

From the Puccini Collection at Pistoja.

THE QUEEN OF SHEBA PRESENTING HER GIFTS TO SOLOMON (13). After Raphael.

The grouping is better than that of the fresco in the Loggie. Bartsch ascribes the engraving to Marc Antonio. It is evidently, however, by the Master of the die. Passavant states that the original drawing is in the possession of M. Bethmann Holweg of Bonn.

THE NATIVITY (16). After Francia or Raphael.

In the first state, before the nimbus around the head of the Madonna.

THE MASSACRE OF THE INNOCENTS, with the "chicot" (18). From a sketch by Raphael for the cartoon of the Vatican tapestry.

Pen-drawings are in the Albertina at Vienna, and the Royal Library at Windsor.

THE SAME, without the "chicot" (20).

In the first state. The plate was subsequently reworked.

This and the preceding print are upon paper from the same mill, having the same water-mark of a pair of shears.

THE BAPTISM OF OUR SAVIOUR BY S. JOHN THE BAPTIST (22).

See Francesco Francia.

OUR SAVIOUR AT SUPPER IN THE HOUSE OF SIMON THE PHARISEE (23). After Raphael. The original design was in the Crozat Collection, No. 120.

This impression was at the Exhibition of the Art Treasures of the United Kingdom at Manchester in 1857.

THE LAST SUPPER, called "La Cène aux Pieds" (26). After a drawing by Raphael.

A bistre drawing, slightly larger than the print, is in the Royal Library at Windsor, considered to be the original. Paintings from the design are in the Hermitage at S. Petersburg and the Academy at Perugia.

THE DESCENT FROM THE CROSS (32). After Raphael.

There is a sketch of the composition in the Albertina at Vienna. Nothing is known of the original pen-drawing stated by Zani to be in the Collection of Don Ciccio di Lucca at Naples.

THE MADONNA LAMENTING OVER THE DEAD BODY OF OUR SAVIOUR, "au bras nud" (34). After Raphael.

The original drawing, much rubbed, exactly the same in expression as the print, is in the Louvre.

THE SAME, "au bras couvert" (35).

From the Lely and Beckford Collections.

THE THREE MARIES LAMENTING OVER THE DEAD BODY OF OUR SAVIOUR (37).

Copy B reversed.

S. PAUL PREACHING AT ATHENS (44). After Raphael.

After a sketch for the cartoon, from which it slightly varies.

MARY MAGDALENE, WITH HER SISTER MARTHA, ascending the steps of a raised platform, on the right of which our Saviour is seated on a throne surrounded by some of His Disciples. Called by Bartsch "Notre Dame à l'Escalier" (45). After Raphael.

Undescribed copy. The buildings are carried a story higher than in either the original or the copies mentioned by Bartsch.

Drawings of the composition are in the Albertina and the Louvre, and in the Duke of Devonshire's Collection at Chatsworth.

THE MADONNA, WITH THE INFANT SAVIOUR, seated on a throne, which is unfinished (46). After Raphael.

No picture or drawing is known of the composition.

THE MADONNA ON THE CLOUDS, HOLDING THE INFANT SAVIOUR, with attendant Angels at her feet (47). After Raphael.

First state, on thin paper. The plate was afterwards reworked.
From the Lely and Sykes Collections.

There is a reversed copy in the Royal Museum at Dusseldorf, respecting which Andreas Muller, the Curator, published a pamphlet in 1860 with facsimiles to prove it to have been engraved by Raphael.

THE MADONNA, WITH THE INFANT SAVIOUR, on the clouds (52).

From a design of Raphael for the Madonna di Foligno.

From the Debois, Maberly, and Hawkins Collections.

Exhibited at Manchester in 1857.

THE SAME (53). Engraved a second time by Marc Antonio in a slighter manner.

Also the copy described by Bartsch, with the angels added in the upper corners by Agostino Carracci.

THE MADONNA HOLDING THE INFANT SAVIOUR, seated on a raised dais. On the left are Tobit, accompanied by the Angel Raphael, S. Jerome being on the right holding a book. Called "La Ste. Vierge au poisson" (54).

The picture by Raphael is in the Gallery at Madrid.

THE MADONNA, WITH THE INFANT SAVIOUR AND S. JOSEPH, in front of a ruined building. Called "La Ste. Vierge à la longue cuisse" (57). After Raphael.

From the Marshall Collection.

THE MADONNA, WITH THE INFANT SAVIOUR, AND S. JOSEPH (60). After Raphael.

From the Durand Collection.

No picture or drawing is extant of this or the following engraving.

THE MADONNA SUCKLING THE INFANT SAVIOUR (61). After Raphael.

From the Scitivaux, Debois, Maberly, and Hawkins Collections.

This impression was exhibited at Manchester in 1857, and photographed in Messrs. Colnaghi's Art Treasures of that Exhibition.

THE MADONNA SEATED IN A CHAIR, leaning forward and embracing the Infant Saviour. After Raphael.

There is a facsimile copy of the print in Ottley's *History of Engraving* (211), who ascribes it to Marc Antonio. Bartsch catalogues it amongst the anonymous Italian Masters (xv. p. 20). The drawing by Raphael is in the University Galleries at Oxford.

THE HOLY FAMILY SEATED UNDER A PALM-TREE (62). After Raphael.

Probably from a first sketch for the picture in the Museum at Naples, known as the Holy Family, "Del divin amore." There was a drawing of it in the Esdaile Collection.

From the Esdaile and Hawkins Collections.

This impression was exhibited at Manchester in 1857, and photographed in Messrs. Colnaghi's Art Treasures of that Exhibition.

THE HOLY FAMILY, WITH THE CRADLE (63). After Raphael.

From the Hawkins Collection.

No drawing or picture of the composition is extant. In the Gallery at Wilton House there is a Flemish copy of it.

OUR SAVIOUR AND THE TWELVE APOSTLES (64-76). After Raphael. Designed for the Sala Vecchia di Palefrenieri, and painted in terra verde by Giovanni da Udine with surrounding ornaments, all of which have perished.

The original drawings in red chalk are in the Duke of Devonshire's Collection at Chatsworth.

S. PETER HOLDING THE KEYS, standing between two pillars (78).

After Raphael.

COMPOSITION for an altar-piece, known as THE FIVE SAINTS (113). After Raphael.

From the Dumesnil Collection.

Mr. Holford has a curious early impression from the plate before many of the shadows were added. A picture ascribed to Raphael is in the Pinacoteca at Parma. The original drawing, much rubbed, is in the Louvre.

S. CECILIA, WITH FOUR SAINTS, two on either side (116). After Raphael.

The treatment varies materially from the picture by Raphael at Bologna.

SS. CATHERINE AND LUCIE (121). After Francia.

Passavant ascribes this print to Francia, stating that it corresponds with the two figures of the Saints in the large altar-piece painted by him in 1502, now in the Museum at Berlin.

From the Hawkins Collection.

This impression was exhibited at Manchester in 1857.

OUR SAVIOUR AND THE TWELVE APOSTLES (124-136), THE GUARDIAN ANGEL (140), and THE ANGEL GABRIEL (149). After Raphael. Different in treatment and much smaller than the preceding series (64-76).

The copies described by Bartsch.

THE MADONNA AND S. ANNA, WITH THE INFANT SAVIOUR (172).

After Raphael.

Undescribed copy; reversed.

DIDO STABBING HERSELF (187). After Raphael.

The background is copied from the engraving of "The Holy Family" by Lucas van Leyden (*B. vii. 85*).

First state, printed on paper, with the mermaid water-mark.

There is an impression in the British Museum, before the inscription on the tablet.

LUCRETIA STABBING HERSELF WITH A PONIARD (192). After Raphael.

On thin paper, with the mermaid water-mark.

There is a pen-drawing, somewhat different, in Mr. William Russell's Collection. This impression, brought from Italy with the Seratti prints, was, at the sale of them, obtained by Mr. Ottley, and subsequently disposed of to Sir Mark Sykes. At the Sykes sale Dr. Wellesley bought and afterwards sold it to the Duke of Bedford. On the dispersion of the Duke's prints by auction in 1838 it was acquired by Mr. Tiffin, from whom it was purchased.

THE SAME. The four copies A, B, C, and D described by Bartsch. Copy A in two states.

From the Verstolk Collection.

CLEOPATRA ON A COUCH, APPLYING THE ASP TO HER BREAST (199).

There is an antique statue in the Vatican, from which the drawing was taken.

ALEXANDER DIRECTING THE DEPOSIT OF THE BOOKS OF HOMER IN THE TOMB OF ACHILLES (207). From the fresco by Raphael under the Parnassus in the Stanza della Segnatura.

Passavant states the subject originated from the tradition that Alexander considered Achilles fortunate in having had Homer for an historian.

HELEN CARRIED AWAY BY THE TROJANS (209). After Raphael.

A fresco of the composition, transferred to canvas, is in the Hermitage at S. Petersburg, which was formerly in the Villa Rafaele at Rome.

THE TRIUMPH OF TITUS (213). The original drawing, under-written, "of the Venetian or Lombard School," is in the Louvre. Passavant considers it to be by Sodoma.

The copy described by Bartsch.

THE DANCE OF CHILDREN (217). After Raphael.

A drawing of the group, the originality of which is doubtful, is in the Royal Collection at Berlin. With the copy B of Bartsch, and another undescribed copy.

TWO FAUNS CARRYING A CHILD IN A BASKET (230). From a drawing by Raphael, after the antique.

A stone sarcophagus is in the Fitzwilliam Museum at Cambridge, brought from Crete, at the lower end of which this design is sculptured.

THE JUDGMENT OF PARIS (245). After Raphael.

The drawing referred to by Malaspina has been lost sight of. A picture, probably by some Venetian painter after the Marc Antonio print, was in the possession of Mr. Bulteel.

THE PARNASSUS (247). From a design by Raphael for the fresco on the second wall of the Stanza della Segnatura in the Vatican. The winged children are omitted in the fresco, and there are other considerable variations.

From the Van Putten Collection.

A BACCHANALIAN FRIEZE (248).

From the Puccini Collection at Pistoja.

An antique bas-relief of this composition is in the Museum at Naples.

AURORA (293). From a sketch by Raphael for a medal for Count Castiglione.

THE YOUNG AND OLD BACCHANT (294). Copied from an antique bas-relief in the Villa Albani.

VENUS AND CUPID: "Venus sortant du bain" (297). After Raphael.

VENUS AND CUPID IN A NICHE (311). After Raphael.

The original silver-point drawing is in the possession of Mr. J. C. Robinson.

VENUS CROUCHING UNDER A PEDESTAL, on the top of which Cupid leans forward to embrace her (313). From a drawing probably by Francia, after the antique.

A red-chalk study for it is in the Royal Library at Turin.

VENUS SEATED, IN A WOODED LANDSCAPE, EXTRACTING A THORN FROM HER FOOT (*Ottley*, 251).

Undescribed by Bartsch.

From the Marochetti Collection.

PAN SURPRISING THE NYMPH SYRINX (325). From a design by Raphael for the fresco in Cardinal Bibiena's bathroom in the Vatican.

APOLLO, his left arm upraised over his head (333). Engraved from the statue in basalt in the Farnesina at Rome.

From the Marochetti Collection.

With an engraving from the statue, taken from the same view, inscribed at the foot, "Hermaphroditī statua ex basalte duritatis colorisq. ferrei Romæ in Pallatio Farnesiano collocata. Ant. Lafrerii Formis Romæ MDLII."

APOLLO, leaning against the trunk of a tree, in a niche (334). From a drawing by Raphael for the figure of Apollo in the fresco of the school of Athens.

A pen-sketch of it is in the Royal Library at Windsor.

MINERVA, her left hand holding a spear, standing on a globe (337).

With the copy described by Bartsch.

From the Marochetti Collection.

THE JUDGMENT OF PARIS (339). From a design, probably by Francia, to whom Passavant ascribes this print.

THE THREE GRACES (340). From a drawing by Raphael, after the antique marble group at Sienna. The position of the three figures is the same as in the picture belonging to Lord Ward, but the details are varied.

From the Puccini Collection at Pistoja.

MARS, VENUS, AND CUPID (345). From a design ascribed to Mantegna, dated "1508, 16 D."

Early undescribed state before additional work on the figure of Venus. Alterations of the face of Mars were subsequently made, and stippled work added in the shadows.

From the Willett Collection.

THE SAME (345). Photograph from an impression, with the subsequent additions and the stippled work, the vessels on the sea being also strengthened.

THE SAME (345). Impression from the finished plate, with the torch, and the head of Medusa on the shield, and the tree completed.

This impression was exhibited at Manchester in 1857.

HERCULES AND ANTÆUS (346). After Raphael.

Two drawings of the group are in the Royal Library at Windsor.

APOLLO, HYACINTHUS, AND CUPID (348), dated "1506, Ap. 9."
From a drawing, after a group of statuary, in the style of Francia.

THE TRIUMPH OF GALATEA (350). From a design of Raphael for the fresco in the Farnesina at Rome.

NEPTUNE APPEASING THE TEMPEST raised by Æolus against the fleet of Æneas. With nine marginal subjects taken from the *Æneid* of Virgil; called by Bartsch "Le Quos Ego" (352). Supposed to have been engraved as a frontispiece for an edition of the works of Virgil.

First state before the stippled work.

From the Marochetti Collection.

The original drawing mentioned by Reveley as being in the possession of Lord Hampton has been lost sight of.

AN EMBLEMATICAL COMPOSITION, called by Bartsch "Le Songe de Raphael" (359). Probably after Giorgione.

"LE JEUNE HOMME AU BRANDON." A composition in a landscape of two women and five men, one of whom on the left holds a horse by the bridle. In the centre a young man stands on a pedestal, upraising a cornucopia, from which flames are issuing (360). The design ascribed to Francia.

A YOUNG WOMAN HALF DRAPED, seated on a lion, her left hand on the neck of a dragon, and looking at herself in a mirror, held extended in her right hand; called by Bartsch "La Prudence" (371). After Raphael.

From the Mariette Collection.

A WOMAN HOLDING TWO SPONGES (373). The design ascribed by Bartsch to Francia.

PHILOSOPHY (381). From a design of Raphael for the circle over the fresco of the school of Athens in the ceiling of the Stanza della Segnatura in the Vatican.

POETRY (382). From a design of Raphael for the circle over the fresco of Mount Parnassus in the ceiling of the same Stanza.

In the first state, before the delicacy and expression of the face, and of the entire engraving, was impaired by additional

work. There are impressions, in the British Museum and in Mr. Malcolm's Collection, before the inscription on the tablet.

A very fine black-chalk drawing of the figure of Poetry is in the Royal Library at Windsor.

THE SAME (382).

In the finished state.

A YOUNG WOMAN WATERING A PLANT (383). After Francia.

This is another of the prints ascribed by Passavant to Barthel Beham. It is one of Marc Antonio's finest productions.

CHARITY (386). After Raphael.

A DRAPED FEMALE, full length, to whom a child, at her side on the right, offers an olive-branch ; called by Bartsch "*La Paix*" (393). After Raphael.

THE TWO SIBYLS, "*Les deux Femmes au Zodiaque*" (397). After Raphael.

From the Wellesley Collection.

A GROUP OF THREE NAKED WOMEN, two of them with flutes in their hands, and a young man, seated, playing the violin : in a landscape (398). In the style of Francia.

A YOUNG WOMAN WITH A WREATH OF IVY-LEAVES, standing between two men, one of whom on the right holds a small dragon ; a child reclines at the woman's feet : in a landscape (399). From a design ascribed to Francia.

A WOMAN SEATED ON THE GROUND, with a child in her lap, in conversation with two men (432). From a design ascribed to Francia.

A WOMAN SEATED IN CONTEMPLATION BY A WINDOW, through the opening of which is seen an angel holding a cross (460).

The engraving is not by Marc Antonio. It must have been executed in the latter part of the sixteenth century from a design of Parmigiano, and is different from the work of any known engraver of the time. A drawing of the composition by Parmigiano is in the Uffizi at Florence.

ANGELICA AND MEDORA (484). From a design of Raphael for the fresco in Cardinal Bibiena's bathroom.

From the St. Aubyn Collection.

THE BATHERS, a group of three figures ; called by Bartsch "Les Grimpeurs," dated 1510 (487). After a drawing by Michel Angelo, of the surprise of the Pisan soldiers, for his fresco for the decoration of the great hall of the Palazzo Vecchio della Signoria at Florence. The cartoon was destroyed by the soldiers of the Medici whilst quartered in the hall in 1512. The decoration of the opposite side by Leonardo da Vinci, of the defeat of Niccolo Piccinnino, perished from the decay of the medium he had painted it upon. The landscape is copied from the print by Lucas van Leyden, of Mahomet and the Monk Sergius (*B.*, vii. 126).

THE CASSOLETTE, supported by two Caryatides (489). From a design of Raphael for a vase for perfume.

FOUR OF THE MEDALLIONS OF THE POPES : Pius II. (*Pass.* 292) ; Innocent VIII. (*Pass.* 295) ; Alexander VI. (*Pass.* 296) ; Pius III (*Pass.* 297).
Undescribed by Bartsch.

PORTRAITS OF RAPHAEL (496), and the FORNARINA (445).
The copies described by Bartsch.

COPIES AFTER ALBERT DURER.

THE PASSION OF OUR SAVIOUR (584-620). The impressions of the Fall of Adam and Eve and of the Expulsion from Paradise in early proof states. With a copy of the frontispiece of the seated Saviour reproduced from the rare print in the Albertina at Vienna.

THE SAME. Early proofs of eighteen of them before the numbers.
From the Wellesley Collection.

THE LIFE OF THE MADONNA (621-637). Copies from the Albert Durer woodcuts, the same size as the originals. On two of these copies, the Annunciation and the Adoration of the Magi, is the date 1506.

Impressions from the worn plates ; duplicates from the Berlin Museum.

OUR SAVIOUR TAKING LEAVE OF HIS MOTHER (636).
Number 16 of the preceding series.

This impression was exhibited at Manchester in 1857.

OUR SAVIOUR CRUCIFIED. The Madonna and S. John standing on either side of the Cross (645).

From the Durand Collection.

S. CHRISTOPHER. Copied in reverse from the Albert Durer woodcut (No. 103) the same size as the original, with the A. D. monogram added in the upper right-hand corner. The woodcut by Albert Durer has no monogram, but is dated 1511. Undescribed.

THE INCREDULITY OF S. THOMAS. Photograph from the rare undescribed woodcut by Marc Antonio, with the monogram M. A. F., prefixed to the volume *Epistole et Evangelii vulgari Hystoriade*. Venetia, 1512.



AGOSTINO DI MUSI, VENEZIANO.

ENGRAVER: BORN AT VENICE (1490); DIED AT ROME (1540).



RESPECTING Agostino di Veneziano our only information is derived from the dates upon his prints. He was occupied at Venice in 1514. His copy of the Last Supper in the Albert Durer series of the large Passion is dated in that year. He was at Florence in 1515, copying the works of Baccio Bandinelli, Bernardino Luini, and other painters, and at Rome in 1516, the Venus and Cupid

(286), from the fresco by Raphael in Cardinal Bibiena's bathroom, having that date upon it. In the same year, and most probably immediately on his arrival in the city, he worked with Marc Antonio, and so continued until its pillage by the Spaniards in 1527, when he sought refuge with Giulio Romano in Mantua, but returned in 1528. Several portraits and copies of statues, vases, and architectural subjects were engraved by him, many of them published by Antonio Salamanca. The terminal figures (301-304) and his portrait of Francis I. are dated 1536. Passavant enumerates 188 of his prints. He died at Rome about 1540. *Bartsch*, xiv. ; *Passavant*, vi. 49.

GOD THE FATHER APPEARING TO NOAH. Copy of the print by Marc Antonio (3).

ABRAHAM'S SACRIFICE (5). From a design of Raphael for the fresco in the Stanza d' Eliodoro.

There is a bistre drawing of it in the University Galleries at Oxford.

THE ISRAELITES COLLECTING THE MANNA (8). After Raphael, differing from the fresco in the Loggia.

Early undescribed state, before much additional work, especially on the faces of the kneeling figures.

From the Mariette Collection.

A drawing from which the engraving was made is in the Thorwaldsen Museum at Copenhagen.

THE NATIVITY, dated 1531 (17). After Giulio Romano.

First state.

THE BEARING THE CROSS, dated 1517 (28). From Raphael's picture, "Lo Spasimo di Sicilia," in the Museum at Madrid.

First state.

STUDY OF THREE WOMEN, called by Bartsch "Les trois saintes Femmes allant visiter le S. Sépulcre" (33). After Michel Angelo.

OUR SAVIOUR BEING UPLIFTED FROM THE TOMB. On the one side the Madonna and Nicodemus ; on the other S. John and Joseph of Arimathea (36).

An undescribed reversed copy, with the imprint in the right-hand lower corner, "M. F. Romæ."

THE THREE MARIES LAMENTING OVER THE DEAD BODY OF OUR SAVIOUR (38). After Raphael. Copy of the engraving (37) by Marc Antonio.

THE SAME COMPOSITION, dated 1516 (39).

THE BODY OF OUR SAVIOUR SUPPORTED BY ANGELS, dated 1516 (40). After Andrea del Sarto.

THE MADONNA, WITH THE INFANT SAVIOUR AND S. JOHN AND TWO ANGELS. The Saviour has a small cross in his hand (50). After Raphael.

THE SAME COMPOSITION, with slight variations, the Saviour not having the cross in his hand, dated 1518 (51).

First state ; with an impression from the finished plate.

THE MADONNA HOLDING THE INFANT SAVIOUR. Tobit, with the Angel, and S. Jerome, at the sides. Copy of the print (54) by Marc Antonio.

THE FOUR EVANGELISTS, dated 1518 (92-95). After Giulio Romano.

S. JEROME ON HIS KNEES IN PRAYER BEFORE A CRUCIFIX. After Raphael. Reversed copy of the engraving (101) by Marc Antonio.

S. JEROME SEATED, WITH A BOOK IN HIS HANDS, a small lion in front of him (103). After Raphael. Reversed copy of the engraving (102) by Marc Antonio.

THE SAINTS OF THE ORDER OF S. DOMINIC (112). With fifteen subjects of the life of our Saviour copied from the German engraver Altdorfer, and figures of two of the Apostles, at the sides.
Bartsch describes the centre composition only.

THE CUMÆAN SIBYL OFFERING TO APOLLO GRAINS OF SAND, demanding to live for as many years as the grains were in number (123). From a design ascribed to Raphael.
Passavant calls it the Figure of Hope.

IPHIGENIA, WHO LIGHTS A TORCH AT A BRASIER, RECOGNISING ORESTES AND PYLADES (194).
From the Paar Collection.

ALEXANDER DIRECTING THE DEPOSIT OF THE BOOKS OF HOMER IN THE TOMB OF ACHILLES. Copy of the print (207) by Marc Antonio.

A BATTLE, described by Bartsch as "La Bataille au Coutelas" (211). After Giulio Romano.
The drawing is in the British Museum.

VENUS TRAVERSING THE SEA ON A DOLPHIN'S BACK, followed by Cupid carrying a torch, a butterfly fluttering in the air above (239). From a design of Raphael after the antique.

LYCAON CHANGED INTO A WOLF WHEN ABOUT TO ATTACK JUPITER IN HIS SLEEP (244).
Bartsch ascribes the design to Raphael.
In the second state.

VENUS AND CUPID, dated 1516 (286). From a design of Raphael for the fresco in Cardinal Bibiena's bathroom.

The red-chalk drawing is in the Royal Library at Windsor.

HERCULES STRANGLING THE NEMÆAN LION, dated 1528 (287).

There is a pen-drawing slightly washed in the Royal Library at Windsor. A picture of the composition by Giulio Romano is in the Palazzo del T. at Mantua.

THE INFANT HERCULES IN HIS CRADLE STRANGLING A SERPENT (315). After Giulio Romano.

The second state, with the date 1533.

HERCULES AND ANTÆUS, dated 1533 (316). After Raphael. The same subject by Marc Antonio (346) is differently treated.

APOLLO AND DAPHNE (317). After a design of Raphael.

VENUS SEATED UNDER A TREE, her left arm extended towards Cupid, holding a torch, approaching her from the left (318). After a design of Giulio Romano.

From the Puccini Collection at Pistoja.

A WOMAN, WITH AN ATTENDANT, OFFERING HER CHILD AT A TERMINAL STATUE OF PRIAPUS (336).

The same subject with variations is engraved by Jacopo di Barbari.

A WOMAN SEATED BY THE SIDE OF A UNICORN. Called by Bartsch "La Pureté," dated 1516 (379). Heineken considered the subject to be Neptune and Philyra. From a design most probably of Giulio Romano.

Passavant ascribes it to Bernardino Luini.

First state.

A WOMAN LYING ON THE GROUND CARESSING A CHILD, in a landscape arched at the upper corners (410). After a design of Raphael.

The drawing of the child is similar to that of the child in the arms of the woman on her knees in "The Murder of the Innocents," by Marc Antonio.

A GROUP OF FIVE MEN BATHING. Called by Bartsch "Les Grimpeurs" (423). From a design of Michel Angelo for the cartoon

for the decoration of the hall of the Palazzo Vecchio della Signoria at Florence.

Second state, with the date 1524.

A SORCERESS SEATED ON A COLOSSAL SKELETON, CARRIED FORWARD BY FOUR NAKED MEN THROUGH A MORASS. Called by Bartsch "La Carcasse" (426). After a design of Raphael.

The original plate is in the Ducal Collection at Coburg. In the Duke of Wellington's Gallery in London is a picture of the composition which came from the Palace of Madrid, painted by Spagnoletto.

A SOLDIER FASTENING HIS DRESS (463). Study for one of the figures in Michel Angelo's cartoon of Pisa.
Undescribed copy.

A WOMAN CARRYING A VASE ON HER HEAD, dated 1528 (470).

A BOAT, WITH TWO ROWERS, IN WHICH FOUR MEN AND WOMEN ARE SEATED (473).
Passavant ascribes the design to Balthazar Peruzzi.

A WOMAN STANDING BY A VASE (474).

A WOMAN SEATED BY THE SIDE OF A VASE (475).

A WOMAN STANDING BY THE SIDE OF A VASE (478).

A SOLDIER HOLDING A BANNER, a lion crouching between his feet (482). Copy of the engraving (481) by Marc Antonio.

There is a pen-drawing of the subject in the Uffizi at Florence ascribed to Michel Angelo.

ANGELICA AND MEDORA (485). From a design of Raphael for Cardinal Bibiena's bathroom.

The composition varies from that of the same subject by Marc Antonio (484).

A PANEL OF ORNAMENT, dated 1521 (560).

LORENZO DI MUSI, VENEZIANO, 1535.

Bartsch, xv. 498; *Passavant*, vi. 103.

MOSES STRIKING THE ROCK (*Pass.* 2).

Before the monogram L. M. and the address of Lafreri.
From the Wellesley Collection.

MARCO DENTE DA RAVENNA,

ENGRAVER: BORN AT RAVENNA; DIED AT ROME, 1527.



MARCO DENTE was a member of a patrician family of that name in Ravenna. There is a date upon one only of his prints—a bas-relief of three children with marine devices, emblematical of the port of Ravenna (242). From the inscription upon it, “Opus hoc antiquum sculp. reperitur Ravenæ in æd. Divi Vitalis MDXVIII.” it was engraved in Ravenna in that year. Vitalis is the patron saint of the city, where he suffered martyrdom under the Emperor Nero, and the great Benedictine church at Ravenna was built and dedicated to him by the Emperor Justinian in 547. Passavant quotes from Zani an early state of the plate, with an inscription, “Opus hoc Divi Vitalis,” and an earlier date, MDXV., adding that the bas-relief, known as the Throne of Neptune, is now in the Louvre. Zani, however, at the end of his somewhat discursive account, expresses a doubt whether he had after all ever seen such earlier state.

Although Marco da Ravenna and Agostino di Musi were not pupils of Marc Antonio, they were evidently attracted to Rome by the employment there obtainable; and, from their association with him, they acquired his method, many of Marco Dente's engravings being of great excellence. Passavant extends the list of them to sixty-five in number. Girolamo di Rossi, in his *History of Ravenna*, published at Venice in 1592, states that Marco Dente was killed in the tumult on the taking of Rome in 1527.

Bartsch, xiv. ; *Passavant*, vi. 67.

THE SACRIFICE OF NOAH (4). From a design of Raphael for the fresco in the Loggie of the Vatican.

GOD THE FATHER APPEARING TO ISAAC (7). After a design of Raphael, different in treatment from the fresco in the Loggie.

THE ANNUNCIATION (15). From a design of Raphael for the picture, which is lost, painted for the Grassi family. Bartsch ascribes the engraving to Marco da Ravenna, but it is not like his work.

From the St. Aubyn Collection.

ANANIAS STRUCK DEAD (42). After the cartoon of Raphael.

OUR SAVIOUR AND THE TWELVE APOSTLES (79-91). Copies of the Marc Antonio series (64-76).

The names on the nimbi around the heads in the Marc Antonio series are omitted.

S. MICHAEL (106). Copy of the Marc Antonio print (105).

THE COMBAT BETWEEN ENTELLUS AND DARES (195). After Giulio Romano.

From the Lely Collection.

HELEN CARRIED AWAY BY THE TROJANS (210). Copy of the Marc Antonio print (209).

CUPID ON HIS QUIVER, floating on the sea (219). In an oval. From an arabesque of Raphael.

A COMPOSITION OF THREE CHILDREN, one of them carrying a trident, the others supporting a shell, dated MDXVIII. (242).

An alto-relievo in marble called the Throne of Neptune is said to be in the Louvre. From the inscription, "Opus hoc antiquum sculp. reperitur Ravenæ in æd. Divi Vitalis MDXVIII," the engraving is copied from a sculptured frieze in the Benedictine church at Ravenna.

THE JUDGMENT OF PARIS (246). Copy of the engraving (245) by Marc Antonio.

LEDA AND THE SWAN (283). After Raphael.

The pen-drawing is in the Uffizi at Florence.

A SATYR CARRYING A NYMPH (300). From a design of Giulio Romano after the antique.

From the St. Aubyn Collection.

THE VINTAGE (306). After Raphael.

The copy described by Bartsch.

VENUS EXTRACTING A THORN FROM HER FOOT (321). After a design of Raphael for the fresco in Cardinal Bibiena's bathroom.

Early undescribed state, before the ear was added.

VENUS ON THE SEA, her left foot on a shell, Saturn and Uranus on the clouds at the top (323). After a design of Raphael for the same bathroom.

In the first state.

And an impression in the second state, with the name of Salamanca.

From the St. Aubyn Collection.

VENUS AND CUPID, supported on dolphins on the sea (324). After a design of Raphael for the same bathroom.

In the first state.

And an impression with the name of Marco Palluzzi.

JUNO, CERES, AND PSYCHE (327). After a design of Raphael for the series of frescoes of the story of Cupid and Psyche in the Farnesina at Rome.

First state undescribed, before much additional work.

And an impression in the second state.

THE THREE GRACES (341). After the antique. Copy of the engraving (340) by Marc Antonio, varied in the expression.

THE TRIUMPH OF GALATEA. Copy A of the engraving (350) by Marc Antonio.

LAOCOON AND HIS SONS (353). Copied from the statue in the Vatican.

The engraving is from the group before the restorations. It is the only plate on which the engraver inscribed his name, "MRCUS RAVENAS."

A WOMAN LEADING A LION WITH A BRIDLE. Called by Bartsch "La Force" (395). After Giulio Romano.

AN OLD MAN IN A CHILD'S GO-CART, with an hour-glass on the front of it. A scroll at the top inscribed "Anchora Inparo," and a line at the foot beginning, "Iam diu discendum." Ant. "Salamanca excudebat MDXXXVIII." (400). The design is ascribed to Michel Angelo.

A BATTLE OF HORSE AND FOOT SOLDIERS (420). After Raphael.

There is a bistre-washed drawing of some of the figures in the Collection of the Duke of Devonshire at Chatsworth.

THE MASTER M.

Bartsch, xv. 541.

DEATH SURPRISING A NAKED WOMAN looking at herself in a glass. After Michel Angelo.

From the Wellesley Collection.

JACOPO CARAGLIO,

PAINTER, ARCHITECT, MEDALLIST, AND ENGRAVER: BORN AT
PARMA, 1500; DIED THERE, 1570.

CARAGLIO'S engravings are worked with the dry point in the style of the early Italian painters, and apparently of his own printing. Two only are dated, each of the year 1526. The plates of the Labours of Hercules (44-49) afterwards passed into the hands of Antonio Salamanca, who added his name to the later impressions. Subsequently, becoming eminent as a medallist and gem-cutter, Caraglio likewise acquired considerable reputation as an architect. According to Vasari and the letters of Aretin, he was employed by Sigismund, King of Poland, in 1539, at whose court he remained until 1568. On his patron's death in that year he returned to Parma, and died at a house he had purchased in the environs about 1570.

Bartsch, xv. 61; *Passavant*, vi. 95.

THE ANNUNCIATION (2). After Raphael.

There is a drawing of the composition by one of Raphael's pupils in the University Galleries at Oxford.

THE ANNUNCIATION (3). After Titian.

With an undescribed copy, engraved apparently by Agostino Carracci.

THE HOLY FAMILY (5). After the picture by Raphael in the Louvre known as "La Vierge au Berceau."

THE DESCENT OF THE HOLY SPIRIT (6). After the cartoon of Raphael.

In the first state. The most important of Caraglio's prints. Heineken ascribed it to Marc Antonio.

THE MADONNA AND S. ANNA, WITH SS. ROCH AND SEBASTIAN on either side (7). Inscribed "Io. Iacobus Veronensis Fe." From Caraglio's own design.

PSYCHE CARRIED TO OLYMPUS BY MERCURY (50). From a design of Raphael for the series of frescoes of the story of Cupid and Psyche in the Farnesina at Rome.

The original red-chalk drawing is in the collection of the Duke of Devonshire at Chatsworth.

THE COUNCIL OF THE GODS (54). From a design of Raphael for the same series.

In the first state.

In the Royal Library at Windsor there is a pen and bistre drawing by Giulio Romano, differently treated, of the figures of Jupiter and Neptune.

A NAKED MAN SEATED ON A GRIFFIN, in a weird wooded landscape, grasping a serpent twisted round his right arm, a colossal bird, with extended wings, attacking him on the left. Called by Bartsch "La Fureur" (58). From a design of Il Rosso.

THE BATTLE "AU BOUCLIER SUR LA LANCE" (59). After Raphael.

ENEAS SAVING HIS FATHER (60). Engraved from the group in the fresco by Raphael of the Incendio del Borgo in the Stanza dell' Incendio.

THE MARRIAGE OF ALEXANDER AND ROXANA (62). From a design of Raphael for one of the frescoes in the small casino in the grounds of the Villa Borghese, destroyed during the siege

of Rome in 1849. The frescoes had been previously removed, and are in the Borghese Gallery.

From the Esdaile and Donnadieu Collections.

There is a red-chalk drawing from the nude of the whole composition in the Albertina at Vienna.

FRANCESCO MAZZUOLI, IL PARMIGIANO,

PAINTER AND ETCHER: BORN AT PARMA, 1504; DIED AT
CASALE MAGGIORE, 1541.



EDUCATED in the study of the works of Correggio at Parma, Parmigiano subsequently went to Rome, and was patronised by Clement VII. On the sack of the city in 1527 he fled to Bologna, returning afterwards to Parma, and was, at the time of his death in 1541, engaged on the frescoes for the church of La Madonna della Steccata. Amongst them is his well-known

composition of Moses breaking the tablets of the law.

He was the first Italian artist who adopted the use of the etching-needle. But his command of the process was imperfect; and from the absorption of his time in the numerous paintings he executed, and his futile alchemical researches, he failed to obtain the mastery of it. Mr. Ford was an admirer of the etchings, and energetic in his efforts to induce an appreciation of them. But apart from their being the clever sketches of the talented Lombard painter, the frequent feebleness and incompleteness with which they were bitten has interfered with their popularity.

Bartsch, xvi. 6.

THE RESURRECTION OF OUR SAVIOUR (6).

In the first state.

From the Ford Collection.

S. THAIS IN AN ATTITUDE OF MEDITATION (10).

THREE WINGED CHILDREN SUSTAINING ON THEIR ARMS CUPID WHO HOLDS AN ARROW. Inscribed "Fr. Par. Inventor." By an unknown engraver.
In the first state.
From the Mariette Collection.

THE MASTER OF THE DIE,

ENGRAVER AT ROME, 1532-1535.

ASSOCIATED with the immediate followers of Marc Antonio, the engraver of the prints designated, from the mark he used, as the "Master of the Die," takes prominent rank amongst them. Nothing is known respecting him, no clue even to his name having been found. Antonio Lafreri the publisher acquired the plates of his illustrations to Aretin's poem of "Cupid and Psyche," and to the later edition with the verses affixed his name. Lafreri and Antonio Salamanca, who were so largely employed in issuing the works of the engravers, published several of his prints. The subjects are almost exclusively from the works of Raphael; and although dwarfed and somewhat heavy in drawing, they are of much interest, from their preserving many of the great painter's compositions, all other record of which is lost.

Bartsch, xv. 181; *Passavant*, vi. 98.

JOSEPH SOLD BY HIS BRETHREN, dated 1533 (1). From a design for the fresco by Raphael in the Loggie of the Vatican.

In the first and second state. With a copy by an undescribed engraver, varied in the drawing of the group and the distant landscape, having the mark of a pruning-hook on a tablet in the lower left-hand corner.

THE ANNUNCIATION. Undescribed by Bartsch (*Pass.* 86). After Raphael.

First state, before the address of Lafreri.

OUR SAVIOUR CARRYING HIS CROSS ON THE WAY TO HIS CRUCIFIXION, dated 1532 (2). After Raphael.

OUR SAVIOUR AFTER HIS RESURRECTION, seated on the tomb, supported by two angels; S. John and the Madonna on either side: dated 1532 (5). After Raphael.
From the Wellesley Collection.

THE ASSUMPTION OF THE MADONNA (7). From a study by Raphael for the picture of the Coronation of the Madonna, painted for the convent of Monteluca, which is now in the Vatican.
With a reversed copy undescribed.

THE MADONNA, WITH THE INFANT SAVIOUR, seated on the clouds, sustained by angels, two of them holding a crown over her head (8). After Raphael.

THE CORONATION OF THE MADONNA. On a raised dais the Madonna is seated by the side of the Saviour, who holds the crown over her head. The Holy Spirit, in the form of a dove, hovers over them. Above in a glory is God the Father, sustained by angels. On either side of the dais are SS. John and Jerome. Angel children press back the curtains at the sides, and two others, holding a scroll, stand in the centre at the foot (9).

A copy of this print, in the style of the original, is catalogued by Bartsch amongst the works of Agostino Veneziano (xiv. 56). The composition is regarded as the design of Raphael for the tapestry woven for the altar of the Sistine Chapel. A pen and bistre drawing of a portion of it is in the Royal Library at Turin. And a pen-drawing is in the University Galleries at Oxford.

In an article in the *Gazette des Beaux Arts* for July 1873, M. Paliard gives an account of his having discovered in a room of the private apartments of the Pope in the Vatican, called "La Stanza della predica dei famigliari," eight tapestries, the Coronation of the Virgin being amongst them, which appears from the description to be identical with the print, except that S. John is represented as holding a lamb.

THE TRINITY, WITH A GROUP OF ANGELS, ON THE CLOUDS (10).
From another study of Raphael for the Monteluca picture of the Coronation of the Madonna.

OUR SAVIOUR'S CHARGE TO S. PETER (11). Copy of the fresco by Raphael in the window-opening in the Stanza dell' Incendio in the Vatican.

THE MAGDALENE (13). After Raphael.

SS. SEBASTIAN AND ROCH (14-15). After Raphael.

VENUS EXTRACTING A THORN FROM HER FOOT, dated 1532 (16).
From a design of Raphael for the fresco in Cardinal Bibiena's
bathroom.

ENVY DRIVEN FROM THE TEMPLE OF THE MUSES (17). From a
drawing by Baldassare Peruzzi, after Raphael.

CYBELE IN HER CHARIOT (18).

THE HISTORY OF APOLLO AND DAPHNE (19-22). After Giulio
Romano.

BACCHUS SURROUNDED BY CUPIDS (23). After Raphael.

APOLLO AND VENUS IN THEIR CHARIOTS (24). After Raphael.

JUPITER AND GANYMEDE (25). After Raphael.

SACRIFICE TO PRIAPUS (27). After Giulio Romano.
In the first and second states.

THE MARRIAGE OF JASON AND CREUSA (28).

FOUR AMORINI AND SIX CHILDREN PLAYING WITH A GOAT (29).
A drawing of the composition is in the Ambrosian Library at Milan,
attributed to Parmigiano.

APOLLO AND MARSYAS (31). After Raphael.

FOUR COMPOSITIONS OF CHILDREN WITH FOLIAGE AND FRUIT
(32-35). After designs for the Vatican tapestries, ascribed to
Raphael, but probably by Giovanni da Udine.

FRIEZE, WITH A CHILD MOUNTED ON A GOAT (36). After Raphael.

FRIEZE, THE TRIUMPH OF CUPID (37). After Raphael.

THE MARRIAGE FEAST (38). From a design of Raphael for the
series of frescoes of the story of Cupid and Psyche in the
Farnesina at Rome.

THE SERIES OF ENGRAVINGS OF THE STORY OF CUPID AND PSYCHE (39-70).

Vasari attributes the designs to the Flemish painter Michael Coxis.

With the verses and the name of Lafreri.

THE SAME. Proofs, before the verses and Lafreri's name, of numbers 43, 44, 48, and 65.

PSYCHE SENT FOR THE WATER OF BEAUTY (71).

ENEAS SAVING ANCHISES (72). After Raphael.

THE VICTORY OF SCIPIO OVER SYPHAX, and THE TRIUMPH OF SCIPIO (73-74). From drawings by Raphael after the antique. Impressions before the inscriptions.

RAPHAEL AND THE FORNARINA (75).

From the Wellesley Collection.

THE COMBAT OF TWO GLADIATORS (77). After Giulio Romano.

THE NAVAL BATTLE OF ACTIUM (78). After Giulio Romano.

COMBAT OF MEN AND ANIMALS, dated 1532 (79). After Giulio Romano.

GIULIO BONASONE,

PAINTER AND ENGRAVER: BORN AT BOLOGNA; DIED PROBABLY
AT ROME (1510-1580).



BONASONE'S works were held in high estimation by the early writers on Italian art, but they have preserved scarcely any information or particulars respecting him. Cumberland's *Anecdotes* are useless from their inaccuracies. The book answered the writer's purpose from its having been the means of inducing the trustees of the British Museum to purchase his very indifferent collection

of the Master's engravings. Dr. Wellesley and Mr. Ford were earnest admirers of them; and from their collections the following series is principally derived.

Bartsch's exhaustive catalogue is prefixed by a short memoir. Passavant makes three or four doubtful additions.

Bonasone was a native of Bologna, and studied under Sabbatini. His numerous prints tell of his popularity during a somewhat extended career, the dates upon them ranging from 1531 to 1574, a period of forty-three years. His "Imitando celavit," so frequently engraved upon them, is an ingenious admission of the free use he made of the talent of others in appropriating their compositions whenever the subject pleased his fancy. Fertile in design, but faulty in drawing and execution, there is an individuality in his work materially differing from that of his contemporaries; and he held his position as an artist-engraver generally without the intervention of the publishers, scarcely any of his productions having passed through their hands.

Bartsch, xv. 103; *Passavant*, vi. 102.

THE CREATION OF EVE (1). After Michel Angelo.

From the Fries and Wellesley Collections.

NOAH LEAVING THE ARK, dated 1544 (4). From a design of Raphael for the fresco in the Loggie of the Vatican, the group of Noah and his family differing from that in the fresco.

MOSES STRIKING THE ROCK, dated 1546 (5). After Parmigiano.

From the Ford and Wellesley Collections.

THE CUP OF PHARAOH FOUND IN BENJAMIN'S SACK (6). After Raphael.

And the copy by the Master P. V. (B. 15, 547).

JUDITH GIVING THE HEAD OF HOLOFERNES in charge to her attendant (9). After Michel Angelo.

First state.

From the St. Aubyn Collection.

THE LIFE AND PASSION OF OUR SAVIOUR (10-37). From the artist's own designs.

Mounted in a volume.

From the Wellesley Collection.

THE SHEPHERDS ADORING THE INFANT SAVIOUR (38). After Giulio Romano.

From the Lely Collection.

OUR SAVIOUR APPEARING TO S. PETER (41). After Raphael.

First state, before the shadow on the hills in the distance.

And an impression in the second state.

From the Hibbert and Esdaile Collections.

OUR SAVIOUR ON THE CROSS (43). After Michel Angelo.

From the Wellesley Collection.

THE ENTOMBMENT OF OUR SAVIOUR, dated 1563 (44). After Titian.

THE RESURRECTION, dated 1561 (45). From the artist's own design.

THE HOLY FAMILY (48). From the artist's own design

THE MADONNA FAINTING, surrounded by four female attendants (50).

The group reversed from the picture of the Entombment by Raphael in the Palazzo Borghese.

From the Wellesley Collection.

THE HOLY FAMILY (51). After Giulio Romano.

THE MADONNA AT THE FOOT OF THE CROSS, sustaining the dead body of our Saviour (53). After the marble group by Michel Angelo in S. Peter's at Rome.

THE MADONNA, WITH THE INFANT SAVIOUR (56). After Raphael.

From the Brentano Collection.

THE HOLY FAMILY, WITH THE INFANT SAVIOUR AND S. JOHN, dated 1570 (58). After the artist's own design.

From the Sykes Collection.

THE HOLY FAMILY under a palm-tree (59). After the picture in the Belvedere Gallery at Vienna, ascribed to Raphael.

From the Wellesley Collection.

THE MADONNA LAMENTING OVER THE DEAD BODY OF OUR SAVIOUR, extended on a table in front of her (60). After Raphael.

From the Fries and Wellesley Collections.

The original pen-drawing, washed, is in the Royal Library at Windsor.

THE MADONNA ON THE CLOUDS, WITH THE INFANT SAVIOUR, S. John the Baptist and S. Jerome beneath in adoration, inscribed "A. S. Scqdebat" (62). After the picture by Parmigiano in the National Gallery in London.

THE HOLY FAMILY, in the courtyard of some ruined buildings (63).

After the picture of the Holy Family under the oak-tree, by Raphael, in the Royal Gallery at Madrid.

From the Wellesley Collection.

THE MADONNA AT THE FOOT OF THE CROSS, lamenting over the dead body of our Saviour, dated MDXLVI. (64). After a design by Michel Angelo.

From the Fries and Wellesley Collections.

THE HOLY FAMILY, WITH S. ELIZABETH ; on the clouds, on either side, are angels in adoration (65). After the picture by Raphael, now in the Pinacothek at Munich.

It was painted in 1506 for Domenico Canigiano of Florence, and is much injured, the angels, seen in the engraving, being obliterated.

THE HOLY FAMILY, with S. Joseph and S. John the Baptist as a child, the Infant Saviour asleep on the knees of the Madonna (66). After Michel Angelo.

From the St. Aubyn Collection.

No drawing or fresco of the composition is extant ; there are several engravings of it, all varying in detail, by Philippus Sericeus and others.

THE HOLY FAMILY (68). After Giulio Romano.

THE HOLY FAMILY in a landscape (69). After Titian.

S. ROCH (70). After Parmigiano.

S. PAUL DRIVING OUT THE DEMON (71). After Perino del Vaga.

S. PAUL PREACHING TO THE CHRISTIANS (72). After Perino del Vaga.

S. MARC WRITING HIS GOSPEL (75). After Perino del Vaga.

THE BIRTH OF S. JOHN THE BAPTIST (76). Inscribed "Jacobus Florentinus Inventor."

ST. GEORGE FIGHTING THE DRAGON, dated 1574 (77). After Giulio Romano.

A PROPHET AND A SIBYL (78). Designed by Bonasone, after Michel Angelo.

THE LAST JUDGMENT (80). After Michel Angelo's fresco in the Vatican.

From the Marochetti Collection.

SCIPIO WOUNDED, brought from the battle by his son (81). After Caravaggio.

THE COMBAT OF HECTOR AND ACHILLES. Achilles triumphant in his chariot, dragging behind it the dead body of Hector. With verses at the foot beginning "Hor qui pugnare" (82). After Raphael.

CLELIA CROSSING THE TIBER (83). After Caravaggio.

From the Durand and Wellesley Collections.

THE BATTLE OF CONSTANTINE, dated 1544 (84). After a design by Raphael, varying materially from the fresco in the Sala di Constantino.

CIRCE AND THE COMPANIONS OF ULYSSES (86). After Parmigiano. In a circle.

FOUR DESIGNS FROM THE SO-CALLED HISTORY OF THE PARTITION OF THE UNIVERSE (93-96). After the frescoes painted by Giulio Romano in the Palazzo del T. at Mantua.

THREE NYMPHS AND TWO SATYRS (97). From the artist's own design.

JASON AND MEDEA (98). A composition by Bonasone after the antique.

From the Wellesley Collection.

THE RISING OF THE SUN ; Apollo in his car (99). The design by Bonasone.

Early undescribed state, with portions of the sky white.

And an impression in the finished state.

From the Wellesley Collection.

ALEXANDER AND ROXANA (100). After the fresco by Raphael in the Villa Borghese at Rome.

From the Mariette and Wellesley Collections.

CUPID IN THE ELYSIAN FIELDS, dated 1563 (101). The design by Bonasone.

In the first state.

From the Wellesley Collection.

MERCURY SURPRISING THE DAUGHTERS OF AGLAURUS (102).

After Bonasone's own design.

From the Lely Collection.

A BACCHANALIAN PROCESSION OF CHILDREN, with a chariot drawn by an elephant (103).

From the Fries Collection.

NEPTUNE APPEASING THE STORM (104). From a design ascribed to Raphael.

VENUS IN A CHARIOT DRAWN BY SWANS, with Cupid seated beside her (105). From Bonasone's own design.

THE ELYSIAN FIELDS, called by Bartsch "Le Triomphe de l'Amour," dated 1545 (106).

First state, undescribed, before "Tom. Barl. exc."

And an impression with the printer's name.

From the Wellesley Collection.

NEPTUNE AND PHILYRA (108). After a design ascribed to Raphael.

THE RAPE OF EUROPA (109). After Raphael.

HERCULES DRIVING AWAY THE HERDS OF GERVON (110). The design by Bonasone.

From the Fries and Wellesley Collections.

THE GODDESS FLORA (111). From a design ascribed to Raphael.

THE JUDGMENT OF PARIS (112). The design by Bonasone.

Early undescribed state, before the sky was finished.

And an impression in the finished state.

From the Wellesley Collection.

THE HISTORY OF JUNO (113-134). After the artist's own designs, in arabesque borders. Mounted in a volume.

From the Wellesley Collection.

BUSTS OF JUPITER, JUNO, BELLONA, PALLAS, AND HERCULES AND DEJANIRA (135-9).

STATUES, IN NICHES, OF LEDA, DIANA, A MUSE, AND DIANA HOLDING A BASKET OF FRUIT (140-143).

EPIMETHEUS OPENING THE CASKET OF PANDORA (144). The design by Bonasone.

THE LOVES OF THE GODS (146-164). Wanting numbers 149, 153, 162, and 163. The compositions by Bonasone. Proofs before letters.

Mounted in a volume.

From the Wellesley Collection.

TERMINAL FIGURES OF THE GOD SILVANUS AND A NYMPH, AND OF HERCULES AND DEJANIRA (165, 166).

VENUS ATTIRED BY THE GRACES (167). After Raphael.

A drawing of the composition by Parmigiano is in the Uffizi at Florence.

MERCURY AND MINERVA (168). After Parmigiano.

From the Wellesley Collection.

PAN SEATED BY THE SIDE OF A NYMPH (170). After Giulio Romano.

CALYPSO RESTRAINING THE DEPARTURE OF ULYSSES (171). The design by Bonasone.

From the Wellesley Collection.

TIME REPRESENTED AS AN OLD MAN, WITH THREE CHILDREN IN FRONT OF HIM (172). After Giulio Romano.

TWO TRITONS AND FOUR WATER-NYMPHS, a table in front of them, on the water (173). After Giulio Romano.

From the Wellesley Collection.

THE BATH (177). The design by Bonasone.

Early state, before the left-hand corner of the plate was finished.

THE EMBLEMS OF ACHILLE BOCCHIUS (179-328). Designed by Bonasone.

The second edition, bound in red morocco.

PORTRAIT OF MICHEL ANGELO, inscribed "An. Agens LXXII. MDXLVI." (345).

First state, before the circles in the four corners were added. And an impression in the later state.

PORTRAIT OF RAPHAEL (347). Copied from the picture of Raphael and the Fencing Master in the Louvre.

First state.

ÆNEAS CARRYING HIS FATHER ANCHISES, Ascanius walking in front, escaping from Troy in flames. Inscribed on a stone "Jul. Bonasone," with an inscription at the foot beginning "Hæc est Iliacos pietas."

Not described.

From the Wellesley Collection.

THE STATUE OF APOLLO, in a niche.

Not described.

From the Wellesley Collection.

NICOLAS BEATRIZET,

ENGRAVER: BORN AT THIONVILLE, 1507; DIED AT ROME, 1562.

NICOLAS BEATRIZET was resident at Rome in 1540, his print of Cain slaying Abel (8) bearing that date, and the name of Antonio Salamanca the publisher. Two more of his engravings (9 and 21) were in the following year published by Thomas Barlacchi. Subsequently Beatrizet appears to have been in the employ of Salamanca and Antonio Lafreri. Vasari, in his *Life of Marc Antonio*, says that Lafreri and Barlacchi retained in their service many young men, educating them as engravers, and employing them to execute architectural designs, grotesques, and other illustrations for the works they published. According to the title-page of the first edition of Valverde's *Anatomy*, folio, Rome, 1556, illustrated with forty-one plates by Beatrizet, and issued jointly by Salamanca and Lafreri, they were then, it would appear, in partnership.

The Prophet Jeremiah (10) and S. Michael (30) are two of the best specimens of Beatrizet's work. Dumesnil, in his *Peintre Graveur Français*, vol. ix., classes him in the French school, and gives a comprehensive catalogue of his prints.

Bartsch, xv. 237; *Passavant*, vi. 117.

PORTRAIT OF ANTONIO SALAMANCA, the printseller of Rome (6).

CAIN SLAYING ABEL (8). After Raphael.

Proof before the printer's name.

And another impression, with the address "Ant. Sal. exc."

JOSEPH INTERPRETING HIS DREAM TO HIS BRETHREN (9). After Raphael.

THE PROPHET JEREMIAH (10). After Michel Angelo.

From the Wellesley Collection.

THE ANNUNCIATION (12). After Michel Angelo.

THE ADORATION OF THE MAGI (13). After Giulio Romano.

OUR SAVIOUR RESTORING TO LIFE THE DAUGHTER OF JAIRUS (15). After Girolamo Muziano.

S. PETER WALKING ON THE WATER (16). Engraved after the mosaic, the "Navicella di S. Pietro," by Giotto, now fixed in front of the portico of S. Peter's. According to Vasari, it was by Giotto himself executed in mosaic, although there is no record of his having so applied his talent on any other occasion.

OUR SAVIOUR AND THE WOMAN OF SAMARIA (17). After Michel Angelo.

With the reversed copy A marked "A. L. F."

OUR SAVIOUR (20). After Girolamo Muziano.

THE ASCENSION OF OUR SAVIOUR, inscribed "Tomasius Barlachis excudebat, 1541" (21). After a design by Raphael for the Vatican tapestry.

OUR SAVIOUR DELIVERING THE SOULS FROM PURGATORY. Inscribed "Tomasius Barl. excudeb. 1541" (22). After a drawing by Raphael, which has been lost.

In the first state.

And an impression in the second state, with the address, "Ant. Lafreri restituit, MDLXXI."

From the Esdaile Collection.

OUR SAVIOUR HOLDING HIS CROSS (23). After the statue by Michel Angelo in the church of Santa Maria sopra Minerva.

THE MADONNA LAMENTING OVER THE BODY OF OUR SAVIOUR at the foot of the Cross (25). After the group in marble by Michel Angelo.

S. MICHAEL (30). After the picture by Raphael, now in the Louvre.

THE CONVERSION OF S. PAUL (33). After the fresco in the Sistine Chapel by Michel Angelo.

S. VERONICA HOLDING THE SUDARIUM (36). After Muziano.
From the Brentano Collection.

THE LAST JUDGMENT (37). After the fresco by Michel Angelo in the Sistine Chapel.

THE FALL OF PHAETON (38). After Michel Angelo.
With copies A and B.

TITIVS TORN BY THE VULTURE (39). Engraved from the fine drawing by Michel Angelo in the Royal Library at Windsor.
With the reversed copy.

A BACCHANALIAN GROUP OF NUMEROUS CHILDREN (40). Engraved from the drawing by Michel Angelo, also in the Royal Library at Windsor.
With the copy described by Bartsch, dated 1553.

THE DEATH OF MELEAGER, dated 1543 (41). After Michel Angelo or Perino del Vaga.

THE SACRIFICE OF IPHIGENIA, dated MDLIII. (43). After Michel Angelo or Baccio Bandinelli.

THE CONTENTION BETWEEN REASON AND LOVE, dated 1545 (44).
After Baccio Bandinelli.

THE STATUE OF LAOCOON (90).

THE CASTLE OF S. ANGELO AT ROME (101).

THE DREAM OF HUMAN LIFE. Inscribed at the foot on the left "Michael Angelus Inven." (*Pass.* vi. 119, 112).
In the first state, before the address of Salamanca.

The original drawing by Michael Angelo is in the collection of the Duke of Saxe Weimar. There is a small painting of the composition in the National Gallery in London.

TWELVE NAKED MEN SHOOTING AT A TARGET, called by Pas-savant "Les Vices tirant à la cible." In the lower left-hand corner "Mich. Ang. Bonaroti Inv.," and the address of Lafreri on the right (*Pass.* vi. 120, 116). From the drawing by Michel Angelo in the Royal Library at Windsor.

ÆNEAS VICO,

ENGRAVER: BORN AT PARMA, 1519; DIED AT FERRARA, 1570.



RIOR to 1541 Æneas Vico went to Rome, where he was employed by Thomas Barlacchi, executing for him a series of grotesques (467-490), dated in that year. Antonio Salamanca's name is upon the prints dated in 1542; but subsequently he appears to have been his own publisher. His portraits of celebrated persons of the time are of great interest. He was a native of Parma, and for many years resided at Venice, associating on terms of intimacy with Titian, the architect Sansovino, Aretin, and the eminent printer Marcolini. Gori copies Vasari's list of his prints, mentioning amongst them the Transfiguration of Raphael and Michel Angelo's Last Judgment, which he had been the first to engrave after the drawing of it made by Bazzaccio. Bartsch writes that assuredly these two prints were not engraved by Æneas Vico. No information is to be gleaned from Passavant. But that he did engrave the latter we learn from Aretin's letter to Æneas Vico in January 1546, wherein he encourages him to proceed, and speaks of the honour he merited for having been the first to place this grand work within reach of all the world. In two letters written to him in April and May 1548 Aretin remonstrates against his intention of taking service at the Court of the Grand Duke of Florence, and leaving his art occupation, which induced the intention to be abandoned, and he resumed the exercise of his profession. The presentation to Charles V. of the portrait he had engraved of the Emperor took place in 1550 at Augsburg, whither he had accompanied Titian, returning to Venice in November; a letter of Titian to Aretin, dated November 11, mentions that he sends it by Æneas Vico. Other interesting notices occur in Aretin's letters. In one of them to Francesco Salviati, in August 1545, he eulogises Æneas

Vico's engraving of that artist's picture of the Conversion of S. Paul, designating him as the very celebrated and worthy emulator of Marc Antonio.

Æneas Vico published several treatises on Numismatics—the Medallions of the Roman Emperors and Empresses—the first with Italian text in 1541, and the second, likewise with Italian text, in 1557—and subsequently the Medallions of the Cæsars (407-416). According to Bartsch, he went to Ferrara under the patronage of the reigning Duke Alphonso II. in 1568, and died there about 1570.

Bartsch, xv. 275 ; *Passavant*, vi. 121.

JUDITH, WITH HER SERVANT IN ATTENDANCE, HOLDING THE HEAD OF HOLOFERNES (1). After Michel Angelo.

THE ANNUNCIATION (2). After a design of Raphael for the fresco in one of the window-openings in the Stanza d' Eliodoro in the Vatican.

THE MADONNA, WITH THE INFANT SAVIOUR, ON THE CLOUDS (4). After Raphael. Copy of the engraving (47) by Marc Antonio.

JOSEPH OF ARIMATHEA, with the Madonna and holy women in attendance, supporting the dead body of our Saviour, at the entrance of the tomb, dated 1543 (7). After Raphael.

In the first state.

From the Lely Collection.

A drawing of the composition by Parmigiano was in Lord Arundel's Collection.

THE ENTOMBMENT, dated MDXLVIII. (8). After Raphael.

From the Mariette Collection.

The original pen and bistre-washed drawing is in the Ducal Collection at Gotha.

THE BATTLE OF THE AMAZONS, in an oval (14). After Raphael.

The original pen-drawing by Perino del Vaga is in the Louvre.

LUCRETIA (16). Copy of the engraving by Marc Antonio (192). After Raphael.

THE GODDESS FLORA (23). After Raphael.

BATTLE OF THE LAPITHÆ AGAINST THE CENTAURS, who are striving to carry off the wife of Pirithous (30). After Il Rosso.

A FULL-LENGTH FIGURE OF A WOMAN turned to the left, extending her hand to an owl hovering above it (45). Inscribed "Franc. Parm. inv. Aen. Vic. Parm. F. MDXLVIII. con. privileg. Ven."

The copy described by Bartsch.

THE PUNISHMENT OF THE COURTESAN, from the story by Albert d'Eyb (46). After Perino del Vaga.

First state, before the inscription at the foot and the date. And an impression in the second state, with the date 1542.

THE PORTRAITS OF THE ROMAN EMPERORS, from their medals (257-320).

"Le Imagini con tutti i riversi trovati et le vite de gli Imperatori tratte dalle medaglie et dalle historie de gli Antichi."

Quarto. "Enea Vico Parm. F. L' Anno MDXLVIII."

First edition, with the Italian text, bound in calf.

From Lord Verney's library.

THE PORTRAITS OF THE ROMAN EMPRESSES, from their medals (321-406).

"Le Imagini delle Donne Auguste intagliate in istampa di rame: con le vite et ispositioni di Enea Vico."

Appresso Enea Vico Parmigiano. In Vinegia MDLVII.

First edition. Bound in vellum.

GIORGIO GHISI,

PAINTER AND ENGRAVER: BORN AT MANTUA, 1520;

DIED THERE, 1582.



Y the researches he was induced to make consequent upon an opinion first started by Zani in his *Encyclopedia*, Passavant considered his investigation to have resulted in establishing that Giorgio Ghisi and his brother Theodore the artist were alone entitled to the patronymic of Ghisi, the other engravers hitherto so called being of the supposed name, Sculptor, of another family. The particulars are given in Passavant's *Peintre-Graveur*,

vi. 134. Early in life Giorgio Ghisi commenced his education in Rome, applying himself to the study of the works of Michel Angelo and Raphael. Giulio Romano had in 1524 been intrusted by Frederic, the reigning Duke of Mantua, with the decoration of his palace, and Giorgio Ghisi was taken into his employment. On Giulio Romano's death in 1546, he returned to Rome, and from his numerous copies of the frescoes and paintings in the city, he must there have passed a considerable portion of his time. His influence and example materially aided the revival of engraving, and helped to arouse the schools of Italy from the decadence they had fallen into since their dispersion in 1527. Many of his engravings are after the pictures of his brother Theodore;—his six subjects from the angles of the Sistine Chapel, and the large prints of the frescoes of the School of Athens and the "Disputa" are his best works, none other so artistic having appeared since Marc Antonio's death.

Bartsch, xv. 384; *Passavant*, vi. 137.

THE SHEPHERDS ADORING THE INFANT SAVIOUR (2). After Raphael.

THE HOLY FAMILY (5). From the picture by Raphael known as the Loreto Madonna, which has been lost. There is a copy of it in the Louvre.

OUR SAVIOUR AT SUPPER WITH HIS DISCIPLES (6). Inscribed on the right "Lambertus Lombardus inventor. Hieronymus Cock excude. cum gra et privilegio, 1551."
From the Sykes, Esdaile, and Marshall Collections.

SIX OF THE ANGLES OF THE SISTINE CHAPEL (17-22). From the frescoes by Michel Angelo.
First states, before the name.
From the Wellesley Collection.

THE DISPUTE OF THE SACRAMENT (23). From the fresco by Raphael in the Stanza della Segnatura.

THE SCHOOL OF ATHENS (24). From the fresco by Raphael in the same Stanza.

VENUS AND VULCAN (35). After Raphael.

A study for the composition, attributed to Giulio Romano, is in the Albertina at Vienna.

VENUS AND ADONIS (42). After Theodore Ghisi.

ORION CARRYING DIANA (43). After Lucas Penni.
The copy, by Gaspar ab Avibus, dated 1563.

CUPID AND PSYCHE, dated 1574 (45). After Giulio Romano.
From the Sykes Collection.

THE DEATH OF PROCRIS (61). After Giulio Romano.

ANGELICA AND MEDORA (62). After Theodore Ghisi.

A YOUNG WOMAN SEATED IN A BOAT, to whom a man is bringing a child (65).

THE INTERIOR OF A PRISON (66). The engraving is ascribed by both Bartsch and Passavant to the German engraver George Pencz.

AN ALLEGORY, called the Dream of Raphael, dated 1561 (67).

The composition is ascribed to Lucas Penni, after Raphael.

On a tablet at the foot is "Raphelis Urbinatis inventum."

A CEMETERY, THE SKELETONS RISING FROM THEIR TOMBS (69).

After "Baptista Britano."

PORTRAIT OF MICHEL ANGELO (71).

GIOVANNI BAPTISTA MANTUANUS (GHISI),

PAINTER AND ENGRAVER: BORN AT MANTUA, 1503;

DIED THERE, 1575.

THE discussion as to the family of the Ghisi will be found in *Nagler*, vol. iii., and in *Passavant*, vol. vi. p. 134. Sculptore is assumed to be the family name of Giovanni Baptista Mantuanus, and Adam and Diana to be his son and daughter, Giorgio Ghisi and his brother Theodore being of a different family. Giovanni Baptista Mantuanus was a pupil of Giulio Romano, and assisted him in the decoration of the Palazzo del T at Mantua. Diana Mantuanus married François Ricciarelli, the architect of Volterra, and after her marriage removed to Rome, continuing to reside there until her death.

Bartsch, xv. 377; *Passavant*, vi. 136.

THE MADONNA, WITH THE INFANT SAVIOUR AND S. JOHN THE BAPTIST (3). After his own design.

DAVID CUTTING OFF THE HEAD OF GOLIATH (6). After Giulio Romano.

AN ALLEGORICAL COMPOSITION. A man, holding a distended sail, traverses the sea in a scallop-shaped boat, in the hollow of which, at his feet, another man is lying, holding an hour-glass (*Pass.* vi. 21).

The figures are copied from the two on the right side of the composition by Michel Angelo, known as the cartoon of Pisa.

ADAM MANTUANUS (GHISI),

ENGRAVER: BORN AT MANTUA (1530).

Bartsch, xv. 417 ; *Passavant*, vi. 140.

THE SCOURGING OF OUR SAVIOUR (2). After Michel Angelo.

First state before the monogram and inscription.

From the Wellesley Collection.

A picture of the composition by Sebastian del Piombo is in the church of S. Peter at Rome.

THE SAME. The copy by an unknown engraver, somewhat larger, probably by Beatrizet, inscribed "Romæ. Ant. Lafreri."

THE BODY OF OUR SAVIOUR ON THE KNEES OF THE MADONNA (3). After the marble group by Michel Angelo in the Vatican.
First state.

From the Wellesley Collection.

THE MADONNA SUCKLING THE INFANT SAVIOUR (4). After Giulio Romano.

THE HOLY FAMILY, with SS. George, Blaise, Nicolas, and Catherine (6). After Giulio Romano.

First state, undescribed, before the names on the nimbi around the heads of the saints.

THREE CHILDREN ON THE SEA, one of them riding a dolphin (23). After Giulio Romano. With two copies.

THE FIGURES OF THE PROPHETS AND SIBYLS IN THE SISTINE CHAPEL IN THE VATICAN (27-98). After Michel Angelo.

Bound in old red morocco, with a small undescribed portrait of Michel Angelo.

FIGHT BETWEEN A LION AND A HORSE (107). After Giulio Romano. With the copy.

From the Mariette Collection.

DIANA MANTUANUS (GHISI),

ENGRAVER: BORN AT MANTUA, 1530; DIED AT ROME, 1588.

Bartsch, xv. 432; *Passavant*, vi. 141.

OUR SAVIOUR'S CHARGE TO S. PETER (5). After the cartoon of Raphael.

A fine drawing, from which most probably the engraving was made, is in the Louvre.

THE ENTOMBMENT OF OUR SAVIOUR (8). After Giulio Romano.

THE MADONNA SEATED, HOLDING THE INFANT SAVIOUR, dated 1576 (12). After Durante.

THE MADONNA, WITH THE INFANT SAVIOUR, on the clouds, surrounded by a glory of angels (15). After Raphael.
From the Fries Collection.

THE MADONNA, WITH THE INFANT SAVIOUR AND S. JOHN, seated in a landscape, dated 1586 (17).
From the Rysbrack and Wellesley Collections.

THE ARCHANGELS MICHAEL, GABRIEL, AND RAPHAEL (31). After Raphael.
First state before the letters R. V. I.

M. Gatteaux of Paris has a drawing of the composition by Giulio Romano.

THE DEAD BODY OF PATROCLUS WITHDRAWN FROM THE BATTLE (35). After Giulio Romano.

REGULUS PLACED BY THE CARTHAGINIANS IN A BARREL PIERCED WITH SPIKES (36). After Giulio Romano.

A CHARLATAN HOLDING SOME SNAKES, a crowd of people in front of him (44). After Giulio Romano.

A SACRIFICE OF A BULL AT A STATUE OF JUPITER (46). The fresco by Giulio Romano is in the Palazzo del T at Mantua.

ANONYMOUS ITALIAN ENGRAVERS OF THE
SIXTEENTH CENTURY.

Bartsch, xv.

THE CREATION OF THE ANIMALS (i. 1). From the fresco in the Loggie of the Vatican.

NOAH AND HIS FAMILY LEAVING THE ARK, signed "Joa. bapta. de Cavalleriis inci."

THE SACRIFICE OF CAIN (i. 3). An allegorical composition, ascribed to Aspertino.

THE SACRIFICE OF CAIN AND ABEL (i. 4). From the fresco in the Loggie of the Vatican.

In the first state, before the address. And an impression in the second state, inscribed "Ant. Lafreri Sequani formis Rome, 1544."

JOSEPH DESCRIBING HIS DREAM TO HIS BRETHREN (i. 5). From a design for the fresco in the Loggie.

JOSEPH MAKING HIMSELF KNOWN TO HIS BRETHREN (i. 6). From a design for the fresco in the Loggie.

THE CUP OF JOSEPH FOUND IN BENJAMIN'S SACK (i. 7). After a design of Raphael.

THE NATIVITY, the letters R. V. engraved on a stone (ii. 2). The composition apparently by Giulio Romano, after Raphael.
From the Wellesley Collection.

This is the print which Cumberland (p. 450) describes as "a pure etching, of inestimable value, the work of *Raffael* himself."

THE FLIGHT INTO EGYPT, the letters R. V. engraved on the bridge (ii. 4). After Raphael. Engraved in the manner of Bonasone.

OUR SAVIOUR RESTORING SIGHT TO A BLIND MAN (ii. 5). From a design of Perino del Vaga after Raphael.

THE MADONNA on the clouds with a book, holding the Infant Saviour on her lap. After Raphael. The letter R in the lower right-hand corner. Undescribed.

THE TRANSFIGURATION, dated 1538 (ii. 9). After the picture by Raphael.

THE RESURRECTION. Our Saviour holding a banner, stepping forth from the opening of a circular tomb in the centre of the print; groups of soldiers crouching back on either side; "RA. VR. IN." on the left, "Romæ Ant. Lafrerij, 1575," on the right (*Landon*, 342).

OUR SAVIOUR ON THE CROSS, the single figure. Inscribed in the lower left-hand corner "Mich. Ang. Bonaroti, Ino. Nicolai Nelli formis Venetiis, 1569."

THE STONING OF S. STEPHEN (iii. 2). After a design of Raphael for the cartoon, from which it materially differs. Copied in *Landon* (416). There is no other engraving of it. Early state, before the inscription.

THE MADONNA SEATED, the dead body of our Saviour in front of her, Joseph of Arimathea, with S. John and the Magdalene, grouped at the back. Inscribed at the foot, "Michael Angelus Bonarotus Inventor."

THE COMBAT OF THE HORATII AND CURIATII (iv. 2). After Giulio Romano.

SCIPIO AND HANNIBAL AT THE HEAD OF THEIR ARMIES, addressing each other from the opposite sides of a river, dated 1541 (iv. 5). After Giulio Romano.

THE "INCENDIO DEL BORGO" (iv. 6). After the fresco by Raphael in the Stanza dell. Incendio.

THE VICTORY OF LEO X. OVER THE SARACENS AT OSTIA (iv. 7). After the fresco by Raphael in the same Stanza.

PSYCHE CARRIED BY THREE WINGED CHILDREN TO OLYMPUS, holding in her right hand the vase with the water of Lethe (v. 5). After a design of Raphael for the series of Cupid and Psyche in the Farnesina.

VENUS AND CUPID (v. 6). After Primaticcio.

DIANA AND HER NYMPHS AT THE BATH ; Actæon changing into a stag (v. 10). After an unknown Florentine master.
In the first state.

THE BIRTH OF ADONIS, with verses at the foot beginning, "O matris pellex," &c. (v. 12). Before the address of Lafreri, and the date 1544.

THE DESTRUCTION OF THE CHILDREN OF NIOBE, dated 1541 (v. 13). After a design ascribed to Raphael (*Landon*, 364).

DESIGN FOR THE FRESCO OF THE SCHOOL OF ATHENS. After Raphael (*Landon*, 354).
Undescribed.

TWO SUBJECTS OF THE SIBYLS, from the fresco by Raphael in Santa Maria della Pace, called "Dialectics and Logic" (vi. 5) and "Theology and Metaphysics" (vi. 6). Passavant ascribes No. 5 to Giovanni da Brescia.

AN ALLEGORICAL COMPOSITION OF NUMEROUS FIGURES ; Venus and Cupid in the centre playing at dice, with verses at the foot beginning, "Sio porto in man d'Amor" (vi. 11). After B. Bandinelli.

THE MASTER I. H. S.

Bartsch, xv. 511.

THE ANIMALS LEAVING THE ARK, dated 1556. After Raphael.
Undescribed by Bartsch or Passavant.

THE MASTER O. O. V. I. V. N.

Passavant, vi. 132.

LAOCOON ATTACKED BY A SERPENT AND A LEOPARD ; his son at the back retreating in terror ; Cupid on the clouds shooting an arrow. The monogram on the right below Laocoon's foot. On a scroll beneath are verses beginning, "Non di laocoonte il duro esempio," &c.
Before the address of Salamanca and the date 1542.

THE MASTER AI.

Passavant, vi. 170.

THE NATIVITY (1).

THE MASTER C. B.

Undescribed.

LEDA AND THE SWAN. Copied from the crayon drawing by Michel Angelo in the National Gallery. The treatment is the same as that of the marble group ascribed to Michel Angelo, now in the Bargello at Florence. At Leda's feet on the right are the children Castor and Pollux and the egg. At the bottom on the left corner, "Michael Angelus Inventor," with the monogram C. B., and at the foot, in the centre, some verses beginning, "Formosa hæc Leda est." *Passavant* (vi. 173) describes a print exactly similar with the monogram C. A.

With a smaller copy of the same group in a landscape slightly varied, Cupid being at Leda's feet instead of the children. By Sebastian de Valentini.

THE MASTER A. I..

Undescribed.

LEDA AND THE SWAN in a landscape, differing from the marble group ascribed to Michel Angelo. The head of Leda turned to the right. The monogram, with the date 1551, on a stone on the left.

Copy reversed, engraved from the same composition, exactly similar, and the detail of the landscape the same; equal in height, but rather longer. Catalogued by Bartsch as a copy of the print of the composition by Æneas Vico.

ANONYMOUS.

AN ALLEGORICAL COMPOSITION, "Envy endeavouring to disunite the Gods." In the midst of the group on the left Envy as a haggard woman, with long pendent breasts, grasps in her left hand a forked tongue. Mercury, holding his caduceus, retreats to the right, a woman with two children in her arms being seated in the right-hand corner. There is an inscription at the foot beginning, "Invida viperiis lingua." Ascribed by Landon (404) to Raphael.

OUR SAVIOUR HEALING THE LAME MAN. After Michel Angelo.

An oblong print, inscribed in the right-hand corner "Ferando Berteli, exc. 1566."

VENUS AND CUPID, in a landscape; Venus, reclining against a tree on the left, drawing an arrow from the quiver suspended on the shoulder of Cupid, who leans over her. On the right a dwarfed pedestal, with masks and Cupid's bow, and a basket of fruit on the top. Inscribed at the foot, "Martini Petri excude Mich. Ang. Inv.," and two lines of verses on a tablet on the right beginning, "Scæva parens nato," &c.

With an etching by G. Vandergutch of the composition beneath a "check'd ticket" for ten guineas, "for a chance of winning the original gallery picture" (of which a description is

subjoined), "to be raffled for on Saturday the 29th day of March 1735."

And an engraving by Louis Desplaces of a similar composition, there being a curtain instead of a landscape behind the group, inscribed "Tableau du Palais de Monaco maintenant à l'Hostel de Malignon à Paris, peint sur toile par le Parmesan."

THE MASTER VR.

Undescribed, the R of the monogram reversed.

S. MICHAEL. After the picture by Raphael in the Louvre. The monogram is in the lower right-hand corner.

ITALIAN WOODCUTS AND CHIARO-OSCURO PRINTS.



GO DA CARPI in his appeal, dated July 24, 1516, to the Venetian Senate, claims the exclusive privilege of engraving in his "modo nuovo di Stampare chiaro et scuro." To Germany, however, the priority of the invention of printing in chiaro-oscuro appears to belong. The date of 1506 is on the Venus and Cupid of the elder Cranach. The "Sorceresses," by Hans Baldung Grun is dated 1510. Both of

them had first been used for printing from in their original state, the blocks for supplementing the effect in chiaro-oscuro having been subsequently added. The reproducing in different tones of colour the drawings of which they were imitations is a contrivance of

much ingenuity, and it is surprising these spirited facsimiles of the painter's designs have so rarely held their deserved position in the portfolios of amateurs. Strict precision in closely fitting the successive blocks was required, and hence, from carelessness and inattention, a large number of faulty impressions were struck off, prejudicing materially the appreciation of them.

Bartsch, xii. ; *Passavant*, vi. 205.

DAVID CUTTING OFF THE HEAD OF GOLIATH. After Raphael, by Hugo da Carpi (i. 8).

THE MASSACRE OF THE INNOCENTS. After Raphael ; impression in outline (ii. 7).

THE MASSACRE OF THE INNOCENTS. After Raphael, by Hugo da Carpi (ii. 8).

OUR SAVIOUR AT SUPPER IN THE HOUSE OF THE PHARISEE. After Raphael, by Hugo da Carpi (ii. 17).

THE DESCENT FROM THE CROSS. After Raphael, by Hugo da Carpi (ii. 22).

THE ENTOMBMENT. After Raphael de Reggio, by Andrea Andreani (ii. 24).

THE RESURRECTION FROM THE TOMB. After Raphael, by Hugo da Carpi (ii. 26).

THE DEATH OF ANANIAS. After Raphael, by Hugo da Carpi (ii. 27).

HEAD OF OUR SAVIOUR. By N. B. (ii. 28).

THE HOLY FAMILY AND SAINTS. After Ligozzi, by Andrea Andreani, dated 1585 (iii. 27).

A SIBYL. After Guido, by B. Coriolanus (v. 5).

A SIBYL READING ; a child holding a torch. After Raphael, by Hugo da Carpi (v. 6).
The original, and the copy.

THE TIBURTINE SIBYL, directing the attention of the Emperor Augustus to the Madonna in the clouds. After Parmigiano, by Antonio di Trente (v. 7).

THE TRIUMPH OF JULIUS CÆSAR. After Andrea Mantegna.

In ten sheets, comprising the frontispiece, with the bust-portrait of Vincent Gonzaga, Duke of Mantua, and the nine columns cut out and attached to each of the sheets of the Triumph. By Andrea Andreani, dated MDXCVIII. (vi. 11).

VENUS, with numerous winged children at play. After Raphael, by Hugo da Carpi. Study for the fresco on the ceiling of the Villa Madama (vii. 3).

HERCULES STRANGLING THE NEMEAN LION (vii. 17).

THE SAME SUBJECT IN OBLONG (vii. 18).

HERCULES DRIVING ENVY FROM THE TEMPLE OF THE MUSES.
After Balthasar Peruzzi, by Hugo da Carpi (viii. 12).

RAPHAEL AND THE FORNARINA (ix. 3).

THE INFANT SAVIOUR, his head on a skull, asleep on the Cross.
After Guido (x. 23).

THE CREATION OF EVE. After the fresco by Michel Angelo on the ceiling of the Sistine Chapel. Inscribed "Hieronimo de Grandi pincsit. Gaspar Ruina fecit" (*Pass.* vi. p. 222).

S. SEBASTIAN AND FIVE OTHER SAINTS. After the picture painted by Titian for the church of S. Nicolas at Venice, which is now in the Vatican (*Pass.* vi. 233).

THE MARTYRDOM OF S. CATHERINE. After Raphael. Inscribed, "Martiris S. Cecilie, P. C. de Gregoriis, ex. d. m. MDXVII."

ANTONIO SALAMANCA,

ENGRAVER AND PUBLISHER OF PRINTS AT ROME,

CIRCA 1530-60.

THE only claim of Antonio Salamanca to be classified as an engraver is from the hesitating inscription upon the print of the "Pieta" after Michel Angelo. His keen shrewdness is depicted in his portrait by Beatrizet. Very many of the prints of the followers of Marc Antonio, published by him, to which we find his name appended in obtrusive type, are from the exhausted plates, coarsely re-worked, materially to their detriment, the preservation of the designs of the artists of them constituting their only value. Others of the Roman publishers, from the addition of "restituit" to their inscriptions in the later printing from the plates, appear to have used the burin for the like purpose. *Bryan's Dictionary.*

THE DEAD BODY OF OUR SAVIOUR on the lap of the Madonna. After the marble group of the "Pieta" by Michel Angelo in S. Peter's at Rome. Inscribed "Antonius Salamanca quod potuit imitatus exculpuit, 1547." With a reversed copy.

GIOVANNI BATTISTA FRANCO,

PAINTER AND ENGRAVER : BORN AT VENICE OR UDINE,

1498 ; DIED CIRCA 1580.

Bartsch, xvi. III.

THE ARK OF GOD in the temple of Dagon : Samuel i. c. 5 (6). In the first and second states.

THE ADORATION OF THE MAGI (*Bartsch*, App. 2). With a reversed copy.

THE SCOURGING OF OUR SAVIOUR (10). After Titian.

THE ENTOMBMENT OF OUR SAVIOUR (22). After Titian.

THE MADONNA, with the Infant Saviour on her lap, S. John seated on the left (29). After Raphael.

THE "PIETA." After Michel Angelo. Inscribed "Ant. Sala. ex-cudebat" (*Pass.* vi. 179).

PORTRAIT OF MARC ANTONIO RAIMONDI (*Bartsch*, App. 15).
Modern copy of this rare print.

MARIUS KARTARUS,

ENGRAVER: WORKED AT ROME IN THE LAST HALF OF THE
SIXTEENTH CENTURY.

NEITHER Bartsch nor Passavant renders any information respecting Marius Kartarus. The subjects he selected for his engravings are mostly from the compositions of the great Italian painters. Bartsch surmised, from the initial K of his name, that he was of German origin. But the spelling is Cartarus on the latest dated of his prints. *Bartsch*, xv. 520 ; *Passavant*, vi. 157.

THE MADONNA seated at the foot of the Cross, lamenting over the dead body of our Saviour, extended on the ground in front of her, dated 1566 (9). After Michel Angelo. The design was made for Sebastian del Piombo, who painted a picture from it for the church of S. Francesca in Viterbo, where it now is.

The engraving differs somewhat in expression from a pencil-washed drawing in this collection, inscribed "Michael Angelo Buonaroti," purchased at Messrs. Woodburn's sale.

THE CONVERSION OF S. PAUL, dated "In Roma 1567" (17). After Jean Cousin.

THE LAST JUDGMENT, dated "In Roma 1569" (18). From the fresco of Michel Angelo in the Sistine Chapel.

TIME CARRYING HIS SCYTHE AND AN HOUR-GLASS, proceeding towards the left, followed by Death seated sideways on a horse, dated 1563 (22).

Copied from a group in the print called "La Puissance de l'Amour" by the Master P. P. (*Bartsch*, xiii. p. 357).

CESARE REVERDINO,

PAINTER AND ENGRAVER: BORN AT PADUA; WORKED AT
ROME IN THE MIDDLE OF THE SIXTEENTH CENTURY.

Bartsch, xv. 465; *Passavant*, vi. 107.

THE LAST JUDGMENT (15). A circular print. From his own composition.

LEDA (21). From his own design.

THE DANCE OF PEASANTS—"Le Branle" (34).

THE DANCE OF EIGHT CHILDREN (38).
From the Esdaile Collection.

CIMON IN PRISON, nourished by his daughter Pero, dated 1542
(*Bartsch*, App. 2).

GIULIO SANUTO,

ENGRAVER: WORKED AT VENICE CIRCA 1540-1570.

Bartsch, xv. 499; *Passavant*, vi. 104.

THE MARRIAGE OF THE VIRGIN (1). After a painting by Berto di San Giovanni from a design of Raphael in the Pinacoteca at Perugia.

S. JOHN THE BAPTIST. Inscribed "Agnus Dei" (*Pass.* vi. 9).
After Michel Angelo.

THE DEAD BODY OF OUR SAVIOUR reclined on a block of stone sustained by three angels, the Madonna behind them. On the right at the bottom, "M. A. inventor;" and on the left, "Ant. Sala. excudebat" (*Pass.* vi. 8).

CUPID DRAWING HIS BOW, standing on a globe upheld by two winged children (4).

THE STORY OF APOLLO AND MARSVAS. In three plates. With the inscription on the last plate, "Apollinis et Marsiæ Fabula ex clariss. Pictoris Antonii de Corregio pictura" (*Pass.* vi. 10).

In the first state, with the dedication on the centre plate to "Alfonso II. da Este, Duca quinta di Ferrara. In Venegia, MDLXII, Giulio Sanuti."

The painting, on the case of a harpsichord, is in the Gallery Litta at Milan.

ABRAHAM ON HIS KNEES BEFORE THREE ANGELS (*Pass.* vi. p. 106).

PIETRO FACCHETTI,

PAINTER AND ENGRAVER : BORN AT MANTUA, 1535 ;

DIED, 1613.

Bartsch, xvii. 51 ; *Passavant*, i. 251.

THE HOLY FAMILY WITH THE BASIN (1). After a design of Raphael.

A painting of the composition by Giulio Romano is in the Dresden Gallery.

GIOVANNI BATTISTA DE CAVALLERIIS,

ENGRAVER : BORN AT LAGHERINO, 1525 ; DIED, 1590 ;

WORKED AT ROME FROM 1550 TO 1590.

Le Blanc's *Manuel* ; Bryan's *Dictionary*.

OUR SAVIOUR FEEDING THE MULTITUDE. After Raphael. Inscribed "Joannes Baptista de Cavaleriis Lagherinus incidebat." The large plate (*Landon*, 300).

There is a pen and bistre-washed drawing of the whole composition in the Louvre. Also a drawing of the left-hand portion at Windsor Castle by Bragio Bolognese, a painting of it by him being in the refectory of S. Salvatore at Bologna.

S. PAUL STRUCK WITH BLINDNESS, the sword falling from his hand. After Michel Angelo.

PHILIPPUS SERICEUS,

ENGRAVER (1530-80).



ERICEUS was a native of Flanders. His family name, Soye or Syticus, is found thus spelt, as well as in the Latin, Sericeus and Sericus, upon his prints. Huber and Zani give some notice of him, as one of the most artistic of the Flemish engravers, who, in association with Cornelius Cort, initiated the school at Rome which became so eminent at the com-

mencement of the latter half of the sixteenth century.

Bryan's *Dictionary*.

THE MADONNA seated on the ground, with the Infant Saviour asleep on her lap ; behind, on the right, S. Joseph leans forward over a pedestal, and on the left is the Infant S. John, holding a small banner. A curtain is suspended at the back of the composition. In the margin at the foot is a line beginning, "Ne excitetis puerum. Ant. Lafreri formis, Romæ MDLXV." After Michel Angelo.

Before "Philippus Sericeus fecit" was engraved on the step of the pedestal.

THE MADONNA, in front of a suspended curtain, is seated on a stone bench, holding an open book in her right hand, with the Infant Saviour asleep on her knee ; S. Joseph and S. John the Baptist as a child lean forward on either side at the back. Signed "Philippus Sericeus fecit." Inscribed in the margin at the foot, "Dormiente Puero Jesu Divina mens vigilat." "Michael Angelus Inventor, Ant. Lafrerii formis, Romæ MDLXVI."

Bonasone engraved the same composition (*B*, 66). There is a painting of it by Marcello Venusti in the Borghese Palace in Rome.

THE CRUCIFIXION ; the Madonna standing on the left, S. John on the right, of the cross, an angel on either side on the clouds above ; the city of Jerusalem in the distance. With an inscription in the margin at the foot beginning, "Peccata nostra ;" and a dedication, "Michaeli Bonello, S.R.C., Cardinali Alexandrino dicatus. Ant. Lafreri, Romæ MDLXVIII." After Michel Angelo.

In the first state, before Michel Angelo's name, and that of the engraver, "Philippus Syticus fecit." In the later state the names were added, with that of Thomasinus, instead of Lafreri, as the printer, and there is a different inscription and dedication.

THE SAME COMPOSITION without the landscape in the background, identical in drawing, except that our Saviour is raised higher on the cross, and is looking upward towards the right. The method of engraving is somewhat different.

And a copy smaller in size, having the city of Jerusalem at the back, a skull being at the foot of the cross. Inscribed "Gio. Maria Variana formis, Genova."

S. VERONICA HOLDING THE SUDARIUM. After Raphael. With an inscription in the margin at the foot beginning, "Signatum est, &c., Psal. iiiii. Romæ MDLXVII."

From the Brentano Collection.

The outline of the composition in Landon (433) is taken from this, and not, as there stated, from the print by Marc Antonio, the detail of which is different.

MOSES SEATED, HOLDING HIS ROD. After Parmigiano. Engraved in an oval. Inscribed at the foot, "F. P. invent. Ant. Sal. excudebat,"

ANDREAS MARELLI,

ENGRAVER: WORKED AT ROME IN THE LATTER PART OF THE
SIXTEENTH CENTURY.

THE ASCENSION OF OUR SAVIOUR; an angel on the clouds on either side, the eleven disciples in two groups kneeling on the ground in front; the city of Jerusalem in the distance. After Raphael. Signed "Andreas Marelli inc."

First state, before the Latin verses at the foot, and before the name of Lafreri.

NICCOLO FRANCESCO MAFFEI,

ENGRAVER: WORKED AT ROME IN THE LATTER PART OF THE
SIXTEENTH CENTURY.

SUBJECT FROM THE HISTORY OF PSYCHE; Psyche on her knees, scourged by the three Furies; Venus at the back, with Cupid and four other children ranged beside her, directing the punishment. From a design, apparently, of Giulio Romano. The monogram R. V. I. at the bottom. Beneath is an inscription, "Al Molto Ill^{re} Sr Don Pietro Venti Miglia. Nicolo Fran^{co} Maffei D.D. S. f."

Undescribed. See Catalogue of the Raphael Collection at Windsor Castle, pp. 134-38.

FEDERICO BAROCCI,

PAINTER AND ENGRAVER: BORN AT ÚRBINO, 1528;

DIED AT ROME, 1612.



BORN at Urbino, Federico Barocci commenced his education with his father, Ambrogio Barocci the sculptor, and was placed under the tuition of Baptista Franco, who was then in the city in the service of Duke Guidobaldo. Copies from Correggio's frescoes brought from Parma were the principal guide of his studies. Notwithstanding the well-known remark that his figures look as

if fed upon rose-leaves, there is much beauty and transparent effect of chiaro-oscuro in his pictures. His principal works are in his native city, and at Rome, where he was employed by Popes Pius IV. and Gregory XIII. His knowledge of engraving was acquired from Baptista Franco. Four only of his prints are catalogued, which convey the spirit and character of his paintings.

Bartsch, xvii. 1.

THE ANNUNCIATION (1). After the picture painted for the church of the Madonna at Loreto.

From the Mariette Collection.

THE MADONNA on the clouds, holding the Infant Saviour (2).

S. FRANCIS RECEIVING THE STIGMATA (3). After the picture in the church of the Capuchins at Urbino.

Printed on green silk.

S. FRANCIS, with the Madonna and S. Augustus in adoration of the Saviour. The Pardon of S. Francesco d' Assisi. Dated 1581 (4). After the picture in the church of S. Francesco at Urbino.

MARTIN ROTA,

ENGRAVER: BORN AT SEBENICO IN DALMATIA, 1536; DIED
AT VENICE, 1586; WORKED PRINCIPALLY AT ROME AND
VENICE.

Bartsch, xvi. 245.

THE CRUCIFIXION. Inscribed "Martinus Rota F." (9).
From the Mariette Collection.

THE MURDER OF S. PETER MARTYR (20). After the picture by
Titian, painted for the church of SS. Giovanni e Paolo at
Venice.

The picture was destroyed by fire in 1867.

From the Mariette Collection, "1677."

THE LAST JUDGMENT (28). After Michel Angelo.
First state.

VENUS ENDEAVOURING TO STAY ADONIS FROM THE CHASE (108).
After Titian.

APOLLO FLAYING MARSYAS. Mentioned by Bartsch in his pre-
liminary notice of Martin Rota, and ascribed by him to the
German engraver, Melchior Meier.

MICHELE LUCCHESI,

ENGRAVER: BORN AT ROME, 1539; DIED
THERE SUBSEQUENT TO 1604.

Passavant, vi. 166.

THE MARTYRDOM OF S. PETER (6). After the fresco by Michel
Angelo.

CORNELIUS CORT,

ENGRAVER: BORN AT HOORN IN HOLLAND, 1536;

DIED AT ROME, 1578.

CORNELIUS CORT was a pupil of Jerome Cock, the painter and engraver of Antwerp. In his youth he went to Italy, taking up his residence first at Venice, where he was received into the house of Titian, many of whose pictures he copied. He subsequently removed to Rome, remaining there until his death, and gathered round him a large number of pupils, the great school of the Carracci, and the revival of engraving in Italy, dating their origin from his teaching. Le Blanc's *Manuel*; Bryan's *Dictionary*.

THE MADONNA, with the Infant Saviour and S. John, S. Joseph at the back on the left leaning forward, with his hand on a table, dated 1577. After Barocci.

THE BURIAL OF S. CATHERINE, dated 1575.

THE MAGDALENE IN THE DESERT, dated 1566. After Titian.
The picture, painted for Philip II., is at Madrid.

THE TRANSFIGURATION. After the picture by Raphael.

THE BATTLE WITH THE ELEPHANTS. In the lower left-hand corner, "Raph Urbin inv. Cornelio Cort fe."

The original drawing is in the collection of M. Gatteaux at Paris, and a copy in the Albertina at Vienna.

PROMETHEUS BOUND, TORN BY THE VULTURE, dated 1566. After Titian.

The design for the picture was in the Mariette Collection.

AGOSTINO CARRACCI,

PAINTER AND ENGRAVER: BORN AT BOLOGNA, 1558;

DIED AT PARMA, 1601.



AGOSTINO CARRACCI was a pupil in his youth of Cornelius Cort. An early training he had received as a metal-chaser prepared him for ready instruction in engraving, subsequently matured by him to such high proficiency. Instigated by his cousin Lodovico, he associated himself with his younger brother Annibale, and together they founded the famous Academy of Painting at

Bologna. To his cultivated taste and classical knowledge is mainly due the conception and designs of the great frescoes Annibale was employed upon in the Farnese Gallery and the churches at Rome. Agostino painted but few easel-pictures. In his use of the burin, however, evidently to him the most attractive employment, he established a new epoch in the art, and devoted himself to the reproduction of the large altar-pieces and other compositions of himself and his contemporaries. By the bold free manner his lines are cut with, a brilliant effect is produced; and although want of gradation and tone has been raised as an objection to his prints, in a considerable number of them, and notably in his portrait of Titian, and the "Ecce Homo" after the picture by Correggio in the National Gallery in London, the spirit of the originals is admirably rendered, and they rank deservedly among the masterpieces of engraving.

Bartsch, xviii. 31.

JACOB AND RACHEL AT THE WELL, dated 1581 (2).

TOBIT AND THE ANGEL, dated 1581, "Raphael Regien" (3). After Raffaellino del Garbo.

In the first state.

In the second state of the plate "Regien" is altered to "Urbino," and the composition became ascribed to Raphael d'Urbino. There is an outline of it in Landon's Raphael.

OUR SAVIOUR SHOWN TO THE PEOPLE, dated 1587 (20). After the picture by Correggio in the National Gallery in London.

THE CRUCIFIXION (21). After the picture by Paul Veronese in the church of S. Sebastian at Venice.

THE CRUCIFIXION, in three plates, dated 1589 (23). After the picture by Tintoretto in the church of S. Roch at Venice.

THE TRANSFIGURATION, dated 1588 (25). From the design probably of Domenico Pellegrini. It is engraved in Landon (No. 419) amongst the works of Raphael.

OUR SAVIOUR AND THE WOMAN OF SAMARIA AT THE WELL, dated 1580 (26). From the artist's own design.

THE MADONNA on the clouds, holding the Infant Saviour, dated 1582 (32). After Barocci.

THE MADONNA on a crescent, suckling the Infant Saviour, dated 1589 (34). After Jacopo Ligozzi.

THE MADONNA holding in her arms the Infant Saviour, seated under a tree, dated 1595 (39). After the artist's own design. Bartsch ascribes the engraving to Francesco Briccio.

THE HOLY FAMILY, dated 1597 (43). From the artist's own design.

OUR SAVIOUR, THE MADONNA, S. JOHN THE BAPTIST, AND THE TWELVE APOSTLES (48-62). From the artist's own designs.

THE TEMPTATION OF S. ANTHONY, dated 1582 (63). After Tintoretto.

From the Mariette and St. Aubyn Collections.

S. FRANCIS, dated 1595 (67). After Francesco Vanni.

S. FRANCIS IN THE DESERT, receiving the stigmata, dated 1586 (68).

S. JEROME HOLDING A CRUCIFIX (75). After the artist's own design.

In the second state, finished by Francesco Briccio.

S. JEROME CONTEMPLATING A VISION OF THE MADONNA, dated 1588 (76). After Tintoretto.

S. SEBASTIAN ATTACHED TO A TREE, dated 1580 (88).

From the Mariette Collection.

THE HOLY FAMILY IN A LANDSCAPE, WITH MARY MAGDALENE AND S. JEROME, dated 1586 (95). After the picture by Correggio at Parma.

In the first state, before the name of Rascicotti the publisher.

And an impression in the second state.

THE HOLY FAMILY, WITH S. CATHERINE AND S. ANTHONY (96). After the picture by Paul Veronese at Venice.

From the Mariette Collection.

THE MARRIAGE OF S. CATHERINE, dated 1586 (97). After Paul Veronese.

First state, before the name of Calliari the publisher.

THE DEAD BODY OF OUR SAVIOUR sustained by the Madonna, an attendant angel on the right, dated 1582 (102). After Paul Veronese.

In the first state, before the publisher's name.

THE MADONNA, WITH THE DEAD BODY OF OUR SAVIOUR ON HER KNEES, dated 1579 (104). After the Pieta of Michel Angelo.

THE MADONNA, HOLDING HER ARMS EXTENDED OVER TWO ECCLESIASTICS, kneeling in adoration on either side (105). After Paul Veronese.

ENEAS CARRYING HIS FATHER ANCHISES IN HIS ARMS, escaping from the burning of Troy, dated 1595 (110). After Barocci.

CUPID, IN THE PRESENCE OF TWO NYMPHS, OVERCOMING PAN. Inscribed "Omnia vincit amor," dated 1599 (116).

From the Lawrence Collection.

MERCURY AND THE GRACES, dated 1589; AND MINERVA REPELLING MARS (117-118). After Tintoretto.

PORTRAIT OF TITIAN, dated 1587 (154).

In the first state, before the inscription at the top.

From the Hawkins Collection.

ANNIBALE CARRACCI,

PAINTER AND ENGRAVER: BORN AT BOLOGNA, 1560;

DIED AT ROME, 1609.



TAKing prominent precedence amongst his talented family, Annibale Carracci was for some years almost exclusively occupied upon the frescoes and other decorative works he executed at Rome. The numerous paintings by his hand, wherewith he enriched the continental galleries—eminent amongst them being the “Dead Christ with the three Maries” from the Orleans Gallery, now one of

the principal treasures of the Castle Howard Collection—left him little time for the pursuit of engraving; but the skill he attained in it is seen in the print known as the “Christ of Caprarola” (4) and the Holy Family (11), both of them, as were nearly all his prints, from his own designs.

Bartsch, xviii. 177.

THE ADORATION OF THE SHEPHERDS (2).

With the copy reversed.

OUR SAVIOUR CROWNED WITH THORNS, dated 1606 (3).

THE DEAD BODY OF OUR SAVIOUR, with the Madonna and attendant saints, inscribed "Caprarolæ 1597" (4).

In the first state.

THE HOLY FAMILY, with the swallow, dated 1581 (8).

THE HOLY FAMILY, with the drinking-cup, dated 1606 (9).

THE HOLY FAMILY, dated 1590 (11).

S. JEROME IN THE DESERT. An etching (14).

THE MAGDALENE IN PENITENCE (16).

In the first state, before the letters P. S. F.

A DESIGN FOR A SALVER. A group with Silenus, in the centre of a border of foliage (18).

The salver is in the Farnese Palace at Rome.

THE AGONY IN THE GARDEN. Our Saviour under a tree in the centre towards the right, the cross and the emblems of his passion before him ; an angel with upraised hand in an aureole on the left.

Undescribed.

An etching in the style of his print of S. Jerome (14).

S. JOHN AS A YOUTH, seated on the ground, a lamb in front of him on the right. The intertwined monogram C. A. B. on the right-hand lower corner (*Brulliot*, i. 98).

An etching.

LODOVICO CARRACCI,

PAINTER AND ENGRAVER: BORN AT BOLOGNA, 1555;

DIED THERE, 1619.



HAVING been educated under Prospero Fontana, Lodovico Carracci went to Venice, and there studied the works of Titian and Tintoretto, and subsequently the frescoes of Correggio at Parma. Perfecting himself by steady and close application, he was early brought into distinguished notice, and the interest his originality of style had created attracted crowds of students to Bologna, where, in conjunction with his cousins Annibale and Agostino, he directed the Academy, so renowned in its influence through their teaching, and the important works they were employed upon. Lodovico's principal pictures are at Bologna. The engravings ascribed to him, with the exception of the Holy Family seated under an arch from his own design, are unimportant. *Bartsch*, xviii. 23.

THE MADONNA SUCKLING THE INFANT SAVIOUR, dated 1592 (1).

THE MADONNA HOLDING THE INFANT SAVIOUR, attended by four angels (2). And a copy by Lucas Kilian.

The picture is in the possession of Mr. Antrobus.

THE MADONNA, WITH THE INFANT SAVIOUR AND S. JOHN, dated 1604 (3).

From the Mariette Collection.

THE MADONNA, WITH THE INFANT SAVIOUR AND S. JOSEPH, seated under an arch (4).

CHERUBINO ALBERTI,

PAINTER AND ENGRAVER: BORN AT BORGO SAN SEPOLCRO,
1552; DIED AT ROME, 1615.



NOTWITHSTANDING the advantages Cherubino Alberti derived from his companionship with the eminent men who were his fellow students in the school of Cornelius Cort, his engravings contrast unfavourably, in the carelessness of their execution, with those of the Carracci, his associates at the time in Rome. They are valuable, however, in the record they have preserved of contemporary art, especially of the works of Michel Angelo. *Bartsch*, xvii. 45.

AN ANGEL SUPPORTING THE DEAD BODY OF OUR SAVIOUR (21).

THE DEAD BODY OF OUR SAVIOUR SUSTAINED BY JOSEPH OF ARIMATHEA, the Madonna and a female attendant on either side (23).

The marble group, left unfinished by Michel Angelo at his death, from which the engraving is copied, is now in the Cathedral at Florence, having been removed from Rome and placed there by Cosmo III., Duke of Tuscany, in 1723.

THE ASSUMPTION OF THE MADONNA, the disciples surrounding the tomb, dated 1571 (36).

First state, before the inscription.

THE HOLY FAMILY (40). After the Madonna della Gatta by Giulio Romano in the Museum at Naples.

S. JEROME IN MEDITATION IN THE DESERT, dated 1575 (54).
After Michel Angelo.

CAMILLO PROCACCINI,

PAINTER AND ENGRAVER : BORN AT BOLOGNA, 1546;
DIED AT MILAN, 1626.

Bartsch, xviii. 18.

THE ASCENSION OF OUR SAVIOUR. Inscribed "Viri Galilæi."
After Raphael.

GIOVANNI BATTISTA FONTANA,

PAINTER AND ENGRAVER, OF VERONA (1559-1580).

Bartsch, xvi. 209 ; *Passavant*, vi. 182.

S. JOHN THE BAPTIST PREACHING IN THE DESERT (*Pass.* vi.
p. 183).

MICHEL AGNOLO AMERIGI DA CARAVAGGIO,

PAINTER AND ENGRAVER : BORN AT CARAVAGGIO,
1569; DIED AT PORTO ERCOLE, 1609.

ENGAGED as a mason in preparing the frescoes for the artists at Milan, Michel Agnolo Amerigi acquired the principles of drawing, and obtained employment as a clever delineator of portraits and painter of flowers. Subsequently he went to Venice, and after a course of study in the city, particularly of the works of Giorgione, he proceeded to Rome, where he executed numerous pictures for the churches of the city. Obligated to make his escape in consequence of an act of violence and murder, his turbulent life

ended miserably at Porto Ercole in his fortieth year. Two engravings only are known by him, the Denial by S. Peter and the Incredulity of S. Thomas. Le Blanc's *Manuel*.

THE INCREDULITY OF S. THOMAS. Inscribed "Michaelange Caravage pin. J. Robillart ex."

RAPHAEL SCIAMINOSI,

PAINTER AND ENGRAVER: BORN AT BORGO SAN
SEPOLCRO, 1570; DIED (1620).

Bartsch, xvii. 211.

A GROUP OF FOUR SAINTS. Inscribed R. V. I. (94). The design attributed to Raphael.

See Catalogue of the Raphael Collection at Windsor Castle, p. 123.

GUIDO RENI,

PAINTER AND ETCHER: BORN AT BOLOGNA, 1579;
DIED THERE, 1642.

GUIDO RENI was a pupil of the Carracci. In opposition to their teaching, he adopted his transparent method of colouring, which became so attractive. His etchings, but slightly worked, are clever renderings of his style of drawing. *Bartsch*, xviii. 277.

THE MADONNA SEATED WITH THE INFANT SAVIOUR, S. Joseph in the distance on the left (1).
With a copy reversed.

THE MADONNA, WITH THE INFANT SAVIOUR ASLEEP ON HER BREAST (2).

THE MADONNA, WITH THE INFANT SAVIOUR AND S. JOHN (6).

THE HOLY FAMILY, WITH S. ELIZABETH (8).
And a copy reversed.

THE HOLY FAMILY, WITH S. CLAIRE (50). After Annibale Carracci.

OUR SAVIOUR AND THE WOMAN OF SAMARIA AT THE WELL (52).
After Annibale Carracci.
With copies by Jean Episcopius and Ludovicus Mattioli.

JUDITH WITH THE HEAD OF HOLOFERNES (Appendix 1).

THE MADONNA HOLDING A ROSARY, WITH THE INFANT SAVIOUR
(Appendix 6).

FRANCESCO BRICCIO,

PAINTER AND ENGRAVER: BORN AT BOLOGNA, 1575;

DIED THERE, 1623.

Bartsch, xviii. 251.

THE FLIGHT INTO EGYPT (2). After Lodovico Carracci.

THE HOLY FAMILY UNDER A PALM-TREE (4). After Correggio.
In two states.

ORAZIO BORGIANI,

PAINTER AND ENGRAVER: BORN AT ROME, 1577; DIED 1620.

Bartsch, xvii. 315.

THE THREE MARIES LAMENTING OVER THE BODY OF OUR
SAVIOUR. The body foreshortened (2).

VESPASIANO STRADA,

PAINTER AND ENGRAVER: BORN AT ROME, 1580; DIED 1624.

Bartsch, xvii. 302.

OUR SAVIOUR SHOWN TO THE PEOPLE (2). A group of four figures.

THE SAME SUBJECT (3). A group of nine figures.

THE MADONNA AND CHILD (8).

SISTO BADALOCCHIO,

PAINTER AND ETCHER: BORN AT PARMA, 1581;

DIED AT ROME, 1647.

SISTO BADALOCCHIO was a pupil of Annibale Carracci, and assisted him in the decoration of the Farnese Gallery at Rome.
Bartsch, xviii. 352.

THE HOLY FAMILY (25). After Schidone.

CUPID AND PAN (34). After Annibale Carracci.

CARLO SARACENI,

PAINTER AND ETCHER: BORN AT VENICE, 1585;

DIED THERE, 1625.

Brulliot, i. No. 1339 a.

THE BEHEADING OF S. JOHN THE BAPTIST. An etching.

THE HOLY FAMILY UNDER A PALM-TREE. A group of angels on the right. Inscribed "Carolus Saracenus invent."

LAURENT LOLI,

PAINTER AND ENGRAVER: BORN AT BOLOGNA, 1612.

Bartsch, xix. 163.

THE FLIGHT INTO EGYPT (1). After Guido.

And a copy reversed by S. Bernard.

S. JEROME IN THE DESERT (14). After Sirani.

TWO GROUPS OF CUPIDS (19, 22), and THE INFANT HERCULES
STRANGLING THE SERPENTS (24).

SEBASTIAN VAIANI,

PAINTER AND ENGRAVER AT MILAN CIRCA 1628.

Bartsch, xx. 124.

OUR SAVIOUR CROWNED WITH THORNS. After Annibale Carracci.

Signed "Sebast. Vaianus, sculp. 1627."

STEFANO DELLA BELLA,

PAINTER AND ENGRAVER: BORN AT FLORENCE, 1610;

DIED THERE, 1664.

STEFANO DELLA BELLA studied with Callot under the engraver Canta Gallina at Florence. Le Blanc's *Manuel*.

THREE CHILDREN HOLDING UP A SALVER (394).

THE FIVE DEATH SUBJECTS (770-774), ovals.

DEATH ON THE PALE HORSE (776).

PIETRO DEL PÒ,

PAINTER AND ENGRAVER: BORN AT PALERMO, 1610;

DIED AT NAPLES, 1692.

Bartsch, xx. 245.OUR SAVIOUR AND THE WOMAN OF SAMARIA AT THE WELL (8).
After Annibale Carracci.

GIULIO CARPIONI,

PAINTER AND ENGRAVER: BORN AT VENICE, 1611;

DIED THERE, 1674.

Bartsch, xx. 175.

OUR SAVIOUR ON THE MOUNT OF OLIVES (2).

SIMONE CANTARINI,

PAINTER AND ETCHER: BORN AT OROPEZZA, 1612;

DIED AT VERONA, 1648.

SIMONE CANTARINI was a pupil of Guido. He went to Rome and subsequently to Mantua, where he remained until his death in the employ of the reigning Duke. *Bartsch*, xix. 121

ADAM AND EVE (1).

THE REPOSE IN EGYPT (6).

THE MADONNA WITH THE INFANT SAVIOUR (18).

MERCURY AND ARGUS (31).

FORTUNE (34). After Guido.

GIOVANNI BATISTA GALESTRUZZI,

PAINTER AND ENGRAVER: BORN AT FLORENCE, 1618.

Bartsch, xxi. 51.

PARIS RECEIVING THE APPLE FROM MERCURY (40). After Annibale Carracci.

GIOVANNI ANDREA PODESTA,

PAINTER AND ETCHER: BORN AT GENOA, 1620.

Bartsch, xx. 168.

BACCHUS AND ARIADNE (6). After the picture by Titian in the National Gallery.

A BACCHANALIAN SCENE, a woman lying asleep in the foreground (7). After the picture painted by Titian for Duke Alfonso of Ferrara.

CARLO MARATTI,

PAINTER AND ETCHER: BORN AT CAMURANO, 1625;

DIED AT ROME, 1713.

CARLO MARATTI went to Rome and became a pupil of Andrea Sacchi. During his long residence there he received continued employment from Pope Alexander VII. and his successors. The few etchings he made convey a good idea of his pictures, but are mannered and feeble in execution. *Bartsch*, xxi. 89.

THE HOLY FAMILY, WITH THE INFANT SAVIOUR AND TWO ANGELS (4).

THE MADONNA, WITH THE INFANT SAVIOUR ASLEEP. The Magdalene in front (6).

THE MADONNA, WITH THE INFANT SAVIOUR AND S. JOHN (9).

THE MARRIAGE OF S. CATHERINE (10).

THE INFANT SAVIOUR WITH THREE ANGELS. Inscribed at the foot "Speciosus forma, &c." By an unknown engraver after Carlo Maratti.

LUCA GIORDANO,

PAINTER AND ETCHER: BORN AT NAPLES, 1632;

DIED THERE, 1705.

A PUPIL in his youth of Il Spagnoletto at Naples, Luca Giordano went to Rome, and subsequently in 1692 to Madrid, where he painted the ceiling and staircase of the Escorial, the great saloon of the Buen Retiro, and various other important works. In 1702 he returned to Naples, remaining there until his death.

Bartsch, xxi. 173.

OUR SAVIOUR AND THE WOMAN ACCUSED OF ADULTERY (5). An etching.

PIETRO SANTI BARTOLI,

PAINTER AND ENGRAVER: BORN AT BARTOLA, 1635;

DIED AT ROME, 1700.

UNSUCCESSFUL as a painter, Pietro Santi Bartoli devoted himself entirely to engraving, and published various series after the antique sculptures and the frescoes at Rome. His engravings are hurriedly executed, and of slight artistic merit; but they are valuable from their preserving the record of many works of art at Rome, especially of the compositions of Raphael.

Catalogue of the Raphael Collection in the Royal Library at Windsor Castle, 1876; *Le Blanc's Manuel*.

SUBJECTS FROM THE OLD AND NEW TESTAMENT (1-27). After the socle paintings by Raphael in the Vatican.

THE ADORATION OF THE MAGI (33). After the tapestry "della Scuola Nuova" in the Vatican. The design ascribed to Raphael. In three plates.

THE ORNAMENTS IN THE LOGGIE OF THE VATICAN (299-341). After Raphael.

ENGRAVINGS FROM THE ILLUMINATIONS IN THE EARLY MANUSCRIPT VIRGIL IN THE VATICAN LIBRARY (342-396).

THE HISTORY OF LEO X. (413-427). From the socle paintings by Raphael in the Vatican.

JACOPO MARIA GIOVANNINI,

ENGRAVER: BORN AT BOLOGNA, 1667; DIED AT PARMA,
1717.

Bartsch, xix. 420.

THE FRESCOES ON THE CEILING OF THE DOME OF THE CATHEDRAL AT PARMA, dated 1700 (8-19). After Correggio.

DOMENICO MARIA BONAVERA,

ENGRAVER: BORN AT BOLOGNA, 1640.

THE FRESCOES OF THE CUPOLA OF THE CATHEDRAL AT PARMA. After Correggio.

RAPHAEL MORGHEN,

ENGRAVER: BORN AT PORTICI, 1758; DIED AT
FLORENCE, 1833.

THE MADONNA DELLA SEGGIOLA. After the picture by Raphael
in the Pitti Palace at Florence.

THE MADONNA DEL CARDELLINO. "Mater pulchræ dilectionis."
After the picture by Raphael in the Uffizi at Florence.

THE LAST SUPPER. After the fresco by Leonardo da Vinci in the
refectory of the Dominican convent of the Madonna delle
Grazie at Milan.

THE TRANSFIGURATION. From the picture by Raphael in the
Vatican.

THEOLOGY, POETRY, PHILOSOPHY, AND JURISPRUDENCE. Four
plates. After the frescoes by Raphael on the ceiling of the
"Stanza della Segnatura" in the Vatican.

PORTRAIT OF DANTE. After S. Tofanelli.

LA FORNARINA. After the picture by Raphael.

GIUSEPPE LONGHI,

ENGRAVER: BORN AT MONZA, 1766; DIED AT MILAN, 1831.

THE MARRIAGE OF THE VIRGIN. From the picture by Raphael
in the Brera at Milan.

PIETRO ANDERLONI,

ENGRAVER: BORN AT BRESCIA, 1784; DIED, 1849.

THE MADONNA, WITH THE INFANT SAVIOUR AND S. JOHN, IN THE MEADOW. After the picture by Raphael in the Belvedere Gallery at Vienna.

THE MADONNA AND CHILD, with two attendant angels. After Titian.

GIOVITA GARAVAGLIA,

ENGRAVER: BORN IN PAVIA, 1790; DIED AT FLORENCE,
1835.

THE MADONNA DELLA SEGGIOLA. After the picture by Raphael in the Pitti Palace at Florence.

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THE
GERMAN SCHOOL
OF
ENGRAVING.

THE GERMAN SCHOOL OF ENGRAVING.



IMULTANEOUSLY with the progress of engraving in Italy, its early development in Germany was more widely extended, through the popularity attending its introduction and the patronage wherewith it was encouraged. Strong claims have been urged by the German writers for their country's title to priority in initiating the invention. The late M. Jules Renouvier published an account in 1856, in the archæ-

ological journal of Montpellier, of a small copper-plate engraving in his possession of the scourging of our Saviour, having upon it the date 1446, and consequently anterior in point of time to any previously known specimen. Another copper-plate engraving of the Madonna in glory amidst a group of angels, formerly belonging to M. Weigel, carries the date MCCCCLI. Both are more fully noticed, with the doubts as to the authenticity of the numerals on the second of them, in the preceding remarks respecting the Italian school. They are the main evidence in support of the argument that to Germany the discovery must be accredited.

The period of time the controversy ranges over is but limited; and by the end of the century the new art developed a perfection of treatment which, during the evolution of now nearly four hundred years, has remained unrivalled. It is not merely their rarity, but the high intrinsic merit of the engravings of these fifteenth-century painters which has invested them with their value.

An important argument, hitherto received with but slight attention, is the superiority in drawing and artistic workmanship of the niello pax of the coronation of the Madonna, admittedly completed

in 1452. Earlier attempts must necessarily have prepared the way for such skill of execution. The German prints, with attributed or genuine dates prior to 1452, and for many years after, are crude in design and finish; there is, in fact, no specimen of either country, recognised as belonging to the succeeding fifteen or twenty years, to be compared in technical drawing with the Italian pax; but before the century had passed away some of the finest engravings, both in Germany and Italy, were published.

For the origin of taking imprints from dies or raised surfaces, either of wood or metal, a far higher antiquity is claimed, and at a much earlier period stamps in various forms had been so utilised. Woven and other fabrics had long antecedently been ornamented with them. M. Weigel, in his argument respecting their application, especially for pressure-printing upon linen or silk, is of opinion that the first-known instances are of Italian handicraft. Passavant (vol. i. p. 11) quotes a complaint made in October 1441 by the card-makers of Venice to the Senate against the encroachment upon their manufacture: "Carte da zugar e figure depinte stampide fuor di Venazia;" and that a decree was issued prohibiting, under a penalty, the sale of paintings, printed figures, and cards imported from Germany. At page 20 of the same volume, he gives a detailed account of a print on parchment from a metal plate, tinted in different colours, also belonging to M. Weigel, of a much earlier period, ascribing it to the first half of the twelfth century. It was sold in the before-named sale in 1872, realising about 170*l*. The subject, enclosed in an ornamental border, is of our Saviour on the cross, the Madonna standing on the left, S. John on the right, with emblematical figures of the sun and the moon in discs over either arm of the cross. Judging from the photograph, the delicacy of expression in the drawing of the Saviour's face and the fall of the hair from the parting on the forehead over the shoulders is far in advance of the archaic treatment of the time to which the attribution of it is made. If accepted as correct, we must regard the account given by Papillon, in his *Traité de la Gravure en Bois* (1766), of the eight woodcuts by the twin Curios as no longer apocryphal, and "the chivalrous deeds in figures of the great and magnanimous Macedonian king, the courageous and valiant Alexander," may yet be found on the shelves of the Vatican library.

The question as to the employment of the process for producing impressions upon vellum or paper prior to 1423 rests entirely upon conjecture, and we arrive at nothing definite previous to the woodcut of S. Christopher with the Infant Saviour on his shoulders,

found by Heineken in the Chartreuse at Buxheim, now belonging to Lord Spencer. The detail of the head of the saint, as also of the Infant Saviour, is sharply and artistically cut, far more so than a large proportion of the woodcuts issued during the remainder of the century. The contrast is so great that surmise has been raised whether the numerals upon the S. Christopher may not have been cut at a date later than they represent, referring back to some event of 1423 intended to be commemorated. There is, however, no doubt that at the commencement of the century, and even at the end of the previous one, considerable progress had been made in the operation of woodcutting, evidence of which is afforded in the curious and comprehensive series of early woodcuts, gathered from the dismembered monasteries, and accumulated in the royal collections both in Vienna and Munich. In 1846 a large woodcut was purchased for the king's library at Brussels for twenty pounds, the subject being the Madonna holding the Infant Saviour, seated in a palisaded garden between two trees, surrounded by SS. Catherine, Barbara, Dorothea, and Margaret, with the date 1418. It is a spirited composition, of which Baron de Reiffenberg, the conservator of the library, wrote a description. The history given is that an inhabitant of Malines found it pasted on the inside of the lid of an old coffer he was breaking up. M. de Noter, an architect of the city, was present, and took off the torn fragments, putting them carefully together, some old paper of the same period found in the coffer enabling him to make the necessary reparations. The numerals, however, were subsequently pronounced to have been altered or drawn upon, and the Buxheim S. Christopher still therefore holds priority with respect to date.

For the promulgation of the block-books and the general practice of block-printing, we are indebted to the great ecclesiastical houses. The issue of figured broadsides and fly-sheets or briefs as a means of religious teaching was brought into active operation within their walls, becoming a source of profitable occupation, soon extended to various other purposes of instruction, to which they were applicable. The effect destined to be produced upon the spread of knowledge through the initiation of an inexpensive medium for its diffusion was but little contemplated by its energetic promoters. The influential establishments of Cologne, Maestricht, Treves, and many others, were the nurseries of learning and the arts in Germany. In Fiorillo's *Geschichte der Zeichnenden Künste* there are numerous records relating to them. The palace of the Emperor Arnulf (887-899) at Regensburg was decorated by Alfred and Ariram,

monks of Bavaria, Alfred being a priest of the celebrated monastery of Tegernsee, renowned for its continuous influence throughout many centuries. At Munich there are several woodcuts bearing the arms of the monasteries of Kaisersheim near Donauwerth, and of Tegernsee; and amongst them is one of S. Benedict, having at the foot "Mansee," S. Benedict being the patron-saint of the Benedictine house of Mondsee, near Ischil, in Austria. In Passavant's *Peintre Graveur* they are described, and many other woodcuts from the monastery of Tegernsee, where evidently the printing was extensively pursued. Specimens of them, and of the books from its library, have found their way into private collections; and the building was not finally dismantled until the present century, being now, with its pleasant aspect over the picturesque lake, converted into a summer-palace of the King of Bavaria.

In the various archives preserved from destruction are entries of the employment and payment of woodcutters. The name of Ulrich, a "Formschneider," is on the register of the town of Ulm in 1398. The "optimus incisor lignorum" whose death is on the register of the Franciscan convent of Noerdlingen, which ceased to be kept after the commencement of the fifteenth century, was most probably only the clever carver by whom the interior fittings of the convent were ornamented.

These early woodcuts have but recently received a due meed of appreciation. Their intrinsic merit and value in the history of art is now fully recognised, and fine impressions are becoming difficult of acquisition.



EARLY GERMAN WOODCUT.

Passavant, i. 22.

OUR SAVIOUR ON THE CROSS, his head leaning to the left, with the arms of the Monastery of Tegernsee in Bavaria on either side of the cross. Coloured.

Passavant describes the woodcut from an impression in the Royal Collection at Munich, and considers it one of the first specimens of the art of woodcutting, dating it as of the end of the fourteenth or the beginning of the fifteenth century.

MARTIN SCHONGAUER,

PAINTER AND ENGRAVER: BORN AT COLMAR CIRCA 1420;
DIED THERE, 1488.



THE purity of expression and dreamy simplicity in Martin Schongauer's engravings of the Madonna, and the refined and spiritualised dignity in his mystic representations of the persons of the Trinity, have baffled the attempts of all succeeding artists to imitate, and their idealised creation has remained unrepeatable by any other pencil. The peculiar cast of feature wherewith he

delineated the Saviour's persecutors was easily acquired by every copyist, and became the type adopted by succeeding generations of painters, with exaggerations of ugliness and distortion.

The feeling of devotion pervading all the productions of his

pencil increases regret at the imperfect knowledge we have of so accomplished an artist. The family, deriving their name from the village of Schongau on the Leck in Upper Bavaria, had settled in Augsburg, removing thence to Colmar, where Martin Schongauer was born about 1420, and was educated under Roger van der Weyden. In a letter from Lambert Lombard to Vasari, dated April 27, 1565, he writes, "Martin (Schongauer) never abandoned the manner of Roger his master;" and adds some disparaging remarks upon the pupil's inferiority.

There are portraits of Martin Schongauer at Sienna and Munich. The first, life-size, is inscribed "Hipsch Martin Schongauer Maler," dated 1453, with a coat of arms, in the upper corner, of a half moon gules on a field argent. The portrait at Munich is much smaller, but copied apparently from the Sienna picture. On the back a paper, torn and partly obliterated, is pasted, the writing on it, according to the facsimile published by Bartsch, being as follows: "Mayster Martin Schongawer Maler genant hipsch Martin von wegen seiner kunst geboren zu zu Kolmar Aber von seinen Ölltern ain augspuriger burger des geschlechtz von herren geporn, ist gestorben zu Kolmar, anno 1499—Hornungs Dem got genad—Und war ich sein junger Hans largkmair im jar 1488." This Munich portrait, formerly in the Praun collection at Nuremberg, subsequently passed to Count Fries, and was purchased of him for the Pinacothek. It is the picture from which the engraving at the commencement of the sixth volume of Bartsch's *Peintre Graveur* was taken, representing a young man about thirty years of age, so that his birth, of which there is no record, most probably took place in 1420, or shortly after.

Passavant names a third portrait at Colmar, with the same inscription and date, considering the numerals at the back of the Munich picture, to be 1453 instead of 1488, and, from there being no such artist as Langkmair known, changing the name to Burgmair, with whose writing the inscription bears a supposed resemblance. Ottley quotes an indorsement in Albert Durer's handwriting on one of Martin Schongauer's drawings, belonging to Heineken: "Diess hat der Hubsch Martin gerissen im 1470 jar du er ein junger gesell was." This would fix his birth about 1445. Passavant's interpretation of the numerals is generally regarded as correct.

In 1470 Martin Schongauer appears as a citizen of Colmar, holding a position of influence, being registered as the proprietor of three houses in the city; and the school he founded became an important one, attracting numerous students. In 1473 he painted



for the church of S. Martin the Madonna with the roses, where it still decorates the altar, and is regarded as the standard whereby a critical judgment can be formed of his works. The charm so attractive in his engravings is wanting in the faces of the mother and child, attributable to the restorations the picture has suffered from.

M. Gerard in his *Artistes de l'Alsace au Moyen Âge*, and M. Goutzwiller in his *Musée de Colmar*, carry the date of Martin Schongauer's death down to 1499. Passavant, on the authority of M. Hugo of Colmar, quotes an extract from the rent-roll of the church of S. Martin, of the payment of 32 schilling by him in 1490 for the moiety of the rent of a house in the city, and contends for 1499 as the year of the death, suggesting that a mistake must have been made in its insertion on the register. But the register of deaths of the church of S. Martin contains the following entry: "Martinus Schongauer, Pictorum gloria legavit quinque solidos pro anniversario suo et addidit 1 solidum et 1 d. ad anniversarium paternum a quo habuit minus anniversarium. Obiit die purificationis Mariæ LXXXVIII."

In the old Unterlinden convent at Colmar, under the auspices of a Schongauer society, a museum has been established, and the sculptor Bartholdi has decorated it with a statue of the painter.

Bartsch, vi. 103; *Passavant*, ii. 103.

THE ANGEL OF THE ANNUNCIATION (1).

THE ANNUNCIATION (3).

THE NATIVITY (5).

THE ADORATION OF THE MAGI (6).

THE BAPTISM OF OUR SAVIOUR (8).

THE CRUCIFIXION, one of the series of The Passion (17).

THE TAKING OUR SAVIOUR TO MOUNT CALVARY TO BE CRUCIFIED (21).

THE CRUCIFIXION (25).

From the Hawkins Collection.

OUR SAVIOUR APPEARING TO MARY MAGDALENE IN THE GARDEN (26).

A facsimile of this print is annexed.

THE MADONNA, WITH THE INFANT SAVIOUR (28).

Cut to the figure.

THE MADONNA, WITH THE INFANT SAVIOUR, seated on a bank
in a landscape (30).

THE MADONNA, WITH THE INFANT SAVIOUR, seated in a court-
yard (32).

THE DEATH OF THE MADONNA (33).

From the Hawkins Collection.

S. ANTONY TORMENTED (47).

Early state, undescribed. With a white space unfinished on
the robe on the right side of S. Antony, and before the black
spots on the extremity of the wing of the devil on the right.

From the Rogers Collection.

GOD THE FATHER SEATED ON A THRONE (70).

THE MADONNA ON A THRONE, BY THE SIDE OF GOD THE FATHER
(71).

From the Hawkins Collection.

THE CORONATION OF THE MADONNA (72).

OUR SAVIOUR STANDING IN A WOODED LANDSCAPE, with three
angels on either side (*Bartsch*, Appendix 34; *Passavant*, ii.
p. 113, 6).

Ascribed by *Passavant* to the Master Gherardo of Florence.

FRANZ VON BOCHOLT,

PAINTER AND ENGRAVER: BORN AT BOCHOLT, 1434.



ACCORDING to the legend respecting him, Franz von Bocholt was a shepherd in the country of Berg, having been born in the diocese of Munster. It is the limit of any knowledge we have respecting an artist of great power and originality. No picture by him has been identified, his engravings being the only record of his compositions. The Judgment of Solomon (2), the Annunciation (3), and

the S. Michael (30), are amongst the finest of them, and remarkable, considering the period of their execution, in the correct anatomical drawing of the figures, and the gracefulness of their delineation.

Bartsch, vi. 77; *Passavant*, ii. 186.

S. MICHAEL VICTORIOUS OVER THE DEVIL (30).

ALBRECHT GLOCKENTON,

METAL-WORKER AND ENGRAVER.

THE name was first given by Sandrart to the initials A. G. with which all this artist's prints are marked. There were two illuminators of a family of Glockenton at Nuremberg, and hence his birth in that city has been surmised. At Würzburg most probably he resided, judging by his engraving of the arms of Rodolph of Scherenberg, who was the bishop (1466-1495), a larger

rendering of the same arms having likewise been made by him for the missal of Würzburg of 1484. He is identified with the school of Colmar through his numerous copies after the originals of its founder, and Passavant describes his compositions as being in the style of Martin Schongauer ; but they differ essentially from them, and are inferior both in drawing and method of workmanship. Practising as a goldsmith and metal-chaser, his engravings are characteristic of his employment, and executed with delicacy and artistic knowledge, with much originality in their treatment.

Bartsch, vi. 344 ; *Passavant*, ii. 126.

THE PASSION OF OUR SAVIOUR (2-13).

Late impressions, with duplicates of numbers 3 and 10 in early states.

THE CRUCIFIXION (14). The large plate.

GOD THE FATHER SEATED ON A THRONE (16). Copied from the print by Martin Schongauer.

THE MASTER OF THE NAVETTE,

PAINTER AND ENGRAVER : BORN AT ZWOLLE CIRCA 1460.

PASSAVANT quotes an extract from the records of the fraternity of Agnetenberg, near Zwolle, on the confines of Holland, assuming therefrom that this engraver was known as Jean de Cologne, and was a native of Zwolle. Archaic and mannered in their drawing, having much of the character of Van Eyck's teaching, his engravings are highly interesting from the reverent and expressive sentiment pervading their composition.

Bartsch, vi. 90 ; *Passavant*, ii. 178.

THE LARGE CRUCIFIXION (6).

From the Durand and Arozarino Collections.

THE FOUR HOLY WOMEN lamenting over the dead body of our Saviour (7).

ISRAHEL VAN MECKEN,

PAINTER AND ENGRAVER: BORN AT MECKEN;

DIED AT BOCHOLT, 1503.



N the river Maas, not far from Nuneguen in the south of Holland, there is a small village—Mecken or Meghen—which is regarded as the birthplace of Israhel van Mecken. It has been argued that there were two artists, father and son, of the name, founded upon the two portraits (*B. I. 2*), the first of Mecken and his wife, inscribed “*Figuracio facierum*

Israhelis et Ide eius uxoris,” described by Bartsch as portraits of the father and his wife; and the second of a man with a long beard, having a turban on his head, and inscribed “*Israhel van Meckenem Goltsmit*.” Passavant is evidently correct in interpreting this latter inscription as not applying to the personage represented, but to the engraver; and a careful examination of the prints shows that one hand alone was engaged upon them. The “*tzu Bocholt*” several are marked with tells us that he resided principally at Bocholt, on the Westphalian side of the Rhine, in the bishopric of Munster. In 1839 M. C. Becker made search through the archives of the town; and by the extracts which he published in the *Kunstblatt* of that year, we find our artist’s name in 1482, and at intervals again, through twenty years and upwards, as paying rent for the use, or farming the dues, of a common pasturage. In 1492 there is an entry of his having been sent, accompanied by his wife, with other citizens, on a deputation to Munster, and the payment of the expenses. His tombstone has been discovered in a church in the town, with an inscription that he died in 1503, corresponding with that on the facsimile in Ottley (p. 660) from a monumental tablet

of brass : " In the year of our Lord 1503, on the advent of S. Martin, died the worthy Master Israhel van Meckenen. May his soul rest in peace."

Bartsch, in his criticism of the artist's work, describes it as having all the Gothicism of the age, without any of its beauty, and that the design is mean and spiritless, and often bad in the extreme. M. Thausing designates it as spiritless monotonous manufacture, indicative of the highest point of what a mere goldsmith could do in engraving. Either criticism, however, is very far from being a fair estimate. A large proportion of the eminent men of the time, both in Germany and Italy, had been educated in the art of the goldsmith as well as that of the painter, and to the accomplished skill of many of them as metal-chasers we are indebted for the finest specimens of engraving which have come down to us. Amidst much inferior workmanship, the detail of Israhel van Mecken's draperies, and the method wherewith his shadows are put in, is a great improvement upon that of his predecessors. There are, moreover, many interesting groups of domestic life and customs of the time, clever in their drawing and finished with great care and knowledge of his art, and his scroll-work and ornamental designs are extremely beautiful and characteristic. His numerous copies after Martin Schongauer miss the spirit of the originals they are taken from ; and it is surprising that in appropriating, and substituting his own monogram upon, certain of the plates engraved by Franz van Bocholt, of whom he was the pupil, he did not derive higher inspiration from so talented a master's tuition.

The long list of his engravings is yet incomplete, several undescribed by Passavant having of late years been acquired by the British Museum. The creation of the Slade Art Professorships was the indirect means of reclaiming the valuable Douce collection from the neglect it had remained in at Bodley's Library in Oxford, since the death of the donor in 1834, and brought to light many specimens of the early German masters, including several by Israhel van Mecken, previously unknown.

Bartsch, vi. 184 ; *Passavant*, ii. 190.

THE NATIVITY (6). Copy reversed of the print (5) by Martin Schongauer.

THE CIRCUMCISION (37).

THE MASSACRE OF THE INNOCENTS (38).

THE MADONNA seated in a courtyard (46). Copy reversed of the print (32) by Martin Schongauer.

THE MADONNA standing, holding on her right arm the Infant Saviour. Copy reversed of the print (27) by Martin Schongauer.
Undescribed.

THE APOTHEOSIS OF THE MADONNA (48).

THE MADONNA CROWNED (Appendix 43).

S. MARGUERITE WITH THE DRAGON (129).
From the Rogers Collection.

THE GUITAR PLAYER AND A LADY SINGING (174).

THE ORGAN PLAYER (175).

THE CARD PLAYERS (Appendix 114).

THE BATH OF CHILDREN (187).

V. G.

Bartsch, vi. 390, vii. 456; *Passavant*, ii. 139.

THE CRUCIFIXION (*B.* vii. 458, 1; *Pass.* ii. 2).
From the Paar Collection.

MATHÆUS ZASINGER (ZAGEL),

PAINTER AND ENGRAVER: BORN AT NUREMBERG; WORKED
AT MUNICH CIRCA 1500.

THE only indication we have respecting this artist is the inscription Von Murr, in his account of Nuremberg, states to be written underneath a portrait, "Mathæus Zasinger, Sculptor Norimb." Two of his largest prints represent scenes of festivity at the Court of Albert IV., Duke of Bavaria, identifying him with Munich, the distant view in them being of buildings in the city.

Bartsch, vi. 371; *Passavant*, ii. 169.

THE MARTYRDOM OF S. CATHERINE (8).

From the Grunling and Thompson Collections.

Grunling, who was formerly the director of the Albertina at Vienna, has written at the back, "Epreuve d'une beauté et conservation extraordinaire."

THE TWO LOVERS (16).

WENCESLAUS D'OLMUTZ,

ENGRAVER IN THE LATTER PART OF THE FIFTEENTH CENTURY.



F Wenceslaus d'Olmütz, beyond his name and the year 1481 upon the most important of his prints, we have but slight record. Far away in Moravia, amidst other occupation, he employed himself in copying the works of Martin Schongauer. It tells us how extensively throughout the North of Europe an interest in the new art had been disseminated. The key-

note of the master's engravings is the Death of the Virgin, the largest and the most important of them (22), copied in reverse the same size as the Martin Schongauer print (*B.* 33), with a legend beneath, "1481, WENCESLAUS DE OLOMVCZ IBIDEM," the generally accepted reading of "ibidem" following Olmütz being that "at the same place" it was produced. In the collection of the Duke Albert of Saxe Teschen is an impression of the print of our Saviour between the Madonna and S. John (17), in the margin of which, in handwriting of the early part of the sixteenth century, is an inscription, "Dieser stecker hat wenczel geheisen, ist ein goltschmit gewesen." Fifty-seven prints marked with the letter W are described by Bartsch as the work of Wenceslaus d'Olmütz, more than half of them reproductions, the remainder original in their composition.

Since an early period in the seventeenth century there has been frequent controversy respecting the engraver of these prints, attribution of them to Michael Wolgemut, the eminent painter and designer of Nuremberg, having been made. Beyond a W on the subject of Jephthah and his daughter in the *Schatzbehalter* by Wolgemut, there is no other clue to connect him with them, save a doubtful approximate style in some of his woodcuts.

The opportunity is but limited for a critical examination and

comparison of the specimens in England, only a small number, principally in late states, being in the British Museum. That the death of the Virgin, the most important of the series, is by the hand of "Wenceslaus de Olomucz," no question can be raised. And the correctness of the ascription to him of the print of our Saviour between the Madonna and S. John (17), from the before-named writing upon it, is generally conceded. But the greater portion, if not the whole, of the remainder are claimed for Michael Wolgemut. Considering the repute the latter was held in as a painter, equal to that of any of his contemporaries—the price for his pictures being alleged to have been higher than ever was paid to his pupil, Albert Durer—it is difficult to imagine him applying his time to the making facsimiles from another artist's engravings.

A further interest respecting these works of Wenceslaus d'Olmutz is created from there being prints by Albert Durer of some eight or nine of them. M. Thausing recently revived the question in pronouncing them to be by the hand of Michael Wolgemut, with laudatory comment upon their artistic excellence, the gist of his argument being to prove that Albert Durer learned engraving from his Nuremberg master, whose prints were the model from which, in making the copies, he derived his knowledge. Passavant adds twenty-five to the list. An interesting representation of S. Wilhelme, Duke of Aquitaine, not described by Bartsch or Passavant, having at the foot the letter W with an O over it, is different in treatment; there is an impression in the British Museum wanting the monogram. Amongst Passavant's additions is one of a satirical figure, emblematical of the papacy, with the legend "ROMA CAPUT MUNDI," dated 1496.* Duchesne, in his *Voyage d'une Iconophile*, 1826, described the print as an etching, which, if correct, would render it the first known specimen of the process.

Bartsch, vi. 317; *Passavant*, ii. 132.

THE ANNUNCIATION TO THE VIRGIN. The letter W is in the centre at the foot.

Undescribed by Bartsch or Passavant.

A facsimile of the print is annexed.

* A pamphlet by Melancthon and Luther was published at Wittemberg in 1523, with a woodcut copy of the figure, giving an interpretation of it. See an article in the *Gazette des Beaux Arts* for November 1873, which is illustrated with a reproduction of the woodcut.



MICHAEL WOLGEMUT,

PAINTER AND ENGRAVER: BORN AT NUREMBERG, 1434;

DIED THERE, 1519.



RECEIVING liberal remuneration for his pictures, Michael Wolgemut was one of the most eminent painters of his age in Germany, when in the year 1486 Albert Durer became his apprentice. His masterpiece is the Perirgsdorfer altarpicture now in the Moritzkapelle at Nuremberg dated 1487. Five large subjects of the Passion, a Crucifixion amongst them, are in the Pinacothek at Munich. An-

other Crucifixion is in England, in the possession of Mr. Fuller Russell, purchased from the Campe collection. And in the Belvedere Gallery at Vienna is an altar-piece with wings, representing S. Jerome and other saints, dated 1511.

Michael Wolgemut was born in Nuremberg in 1434. The sketch of him in the Albertina at Vienna, and his portrait in the Pinacothek at Munich, both by Albert Durer, the latter, according to the date 1516, representing him in his eighty-second year, tell of the intimate relations preserved between the master and his eminent scholar. From his domestic history we learn that in 1495 he married Barbara, the widow of Hans Pleydenwurff, whose son William, a painter then lately dead, had helped him in his studio; and that Barbara having died, he married secondly Christina, by whom he had children. His long life seems to have been passed almost uninterruptedly in his native town, until the end of it, in his eighty-fifth year, in 1519.

We have interesting information respecting the rapid spread of

the art of woodengraving, with which he was associated, and the school he founded at Nuremberg. Whether he ever occupied himself with engraving on copper is extremely problematical. The ascription to him of the plates marked with the letter W is referred to in the preceding notice of Wenceslaus of Olmutz. In 1481, in conjunction with Wilhelm Pleydenwurff, he entered into a contract with the eminent printer Anthony Koberger, for the illustration of a history of the world, then in course of compilation by Dr. Hartman Schedel. The publication, known as the *Nuremberg Chronicle*, was not effected until twelve years afterwards, in 1493. It was a book exceeding in costliness any that had previously been printed, and the following extract from the colophon, "Ad intuitum autem et preces providorum civium Sebaldi Schreyer et Sebastiani Kambermaister hunc librum Dominus Anthonius Koberger Nuremberge impressit. Adhibitis tamen viris mathematicis pingendique arte peritissimis Michaelē Wolgemut et Wilhelmo Pleydenwurff," gives us the names of the liberal providers of the funds for its issue, and of the artists employed in its ornamentation.

Wolgemut for many years had been engaged in furnishing the designs for the books published by Koberger, and the students in his employ assisted in their preparation and the cutting them in the wood, under his superintendence. Albert Durer has informed us that during his apprenticeship he learned much in the workshop of his master, although greatly teased by his fellow-pupils.

The large folio Bible of 1483 was issued by Koberger at Nuremberg, the woodcuts having been previously used for an edition printed at Cologne; and five years later, in 1488, the folio *Passional*, with woodcuts of the martyrdoms of the saints, was also published by Koberger at Nuremberg. The two important books, Wolgemut's connection with which we are more cognisant of, are the before-mentioned *Chronicle* and the *Schatzbehalter*, of much greater originality, printed by Koberger in 1491. It is a mystical treatise of religious teaching, with explanations interspersed in its pages of the compositions, many of them extremely thoughtful and artistic, notwithstanding their archaic delineation. Strutt in his Dictionary expresses the opinion that the woodcuts of the *Schatzbehalter*, as well as the designs, were by the hand of Wolgemut. In drawing and the improved method of cutting they excel any preceding them. Some few at the conclusion are carelessly executed, but nearly all are of equal merit with the six selected as the best by Passavant, the others in his opinion being very inferior. M. Thausing, in his life of Albert Durer, does full justice to Wolgemut, not only with

respect to the influence he exercised upon the improvement of wood engraving, but in restoring his paintings to their merited estimation. *Passavant, i. 66.*

DER SCHATZBEHALTER DER WAREN REICHTUMER DES HAILS ÜN
DER EWIGË SELIGKEIT HEISSET.

With ninety-five woodcuts the size of the page. The letter W is on the subject of Jephthah and his daughter.

Durch den Erbern unnd Achtpern Anthonien Koberger yn der Keyserlichen Reichsstatt Nurmberg. Nach der geburt Christi vierzehnhundert und yn dem eynunndneuntzigsten iar aussgedrucket (1491).

Folio, calf.

EARLY PRINTED GERMAN BOOKS,

WITH ILLUSTRATIONS BY UNKNOWN ENGRAVERS.

HIE NACH VOLGET EIN BÜCH DER KUNNST dar durch der weltlich mensch mag göystlich werden, und der schlecht unuerstendig mensch durch gleichnuss zü Klarer verstandtnuss götlicher sacrament ün grosser gehaim der cristenheit mag gepraecht ün gefürt wordē. Das durch einen hochgelerten doctor ün lerer der aller durchleüchtigisten grossmächtigistē fürstin ün frawen fraw Leonaren Römischen Kaiserin mit hochstein vleiss von latin zu teutsch gepraecht ün iren Kaiserlichen genadē geantwort un geschenckt ist wordē.

DAS LOBLICH ÜN NUGLICH BÜCHLIN HAT GETRUCKT UND VOLENNDET JOHANNES BAMLER zü Augspurg am freitag in der andern vast wochen Anno ic. In dem sibem ün sibengigsten iar (1477).

Small quarto, green morocco.

This quaint manual of instruction, "whereby the worldly man may become spiritual, and the unlearned man, by means of parables, may arrive at a clear comprehension of the divine Sacrament and of the great mystery of Christianity," is illustrated with numerous curious woodcuts throughout the text. At the commencement is a full-length figure of our Saviour

tied to the column, with a legend on a scroll over his head, in badly-drawn Hebrew characters, intended to express "Jesus of Nazareth, the King of the Jews."

The "Römischen Kaiserin" for whom it was translated by the "learned doctor" out of Latin into German was Eleanor, the wife of Frederic III., the last emperor who was in person invested with the Roman Imperial crown in Rome.

NOVUM BEATE MARIE VIRGIS PSALTERIUM, ad honorē omīpotētis dei ad eiusdē beate Marie virginis celestis et terrestres glose Impatricis Illustrissimi Friderici tciī Impatoris r maximi Maximiliani gloriossimi ab Cappellano Hermāno Nitzschewitz pfectū Anno Domini Millesimo quadringētesimo octuogesimo. Nono Illustrissimo Impatori Friderico ex Lunenborch delatum et Anno Nonagesimo secūdo in mense Septēbri ad Illustrissimas cesarias man^s presentatū. Ab illustrissima Romana Friderici Impatoris terciī Cancellaria examinatū Cesareo sumptu ad impmēdum. pmissum. Nūc et in Tzenna Cisterciensis ordīs clauastro sub pncipatu dnī Nicolai abbatis—nō sine modico sumptu impressum.

In two parts. On the title of the first, consisting of twenty-six leaves, there is a woodcut, of which a facsimile is annexed, representing the Madonna in glory, the Emperor Frederic III. and his son Maximilian standing at the sides, the abbot of the monastery of Cîteaux and his clergy at the foot in adoration. On the reverse is another woodcut of the Emperor Frederic on his knees in prayer at a prie-dieu, his son kneeling behind him. In the second part there are also prints from the two woodcuts, and illustrations, many of them extremely grotesque, of the life of the Madonna and of our Saviour as headings of the text, mystical subjects from the psalms and canticles being at the foot, the outer side of each page having a representation of either Frederic or Maximilian, as emperor, kneeling in prayer beneath a vision of the Trinity.

Square octavo, old impressed calf boards.

DIRECTORIUM HUMANE VITE ALIAS PARABOLE ANTIQUORŪ SAPIENTŪ.

First Latin edition of a book known as Bidpay's Fables, written in Sanscrit by Vishnu-Sarna, under the title of Pantcha-Tantra. There is a version of it in the East entitled *Calila wa Dimna*. This Latin translation was made by John de Capua from the Hebrew between 1262 and 1278.



Illustrated with 119 woodcuts, coloured, without place or date. There is no colophon at the end. Brunet considers it to have been printed about 1480. But it is of a later period.

Small folio, Russia. From the White Knights' Library.

DIE HEYLIGE SCHRIFT, ALTE UND NEU TESTAMENTS.

With woodcuts, coloured.

Diss durchleuchtigist werck der gantzen heyligen geschrift mit schonen figuren bedeutete. Gedruckt durch Anthonium Koburger in der loblichen Keyserlichen reichstat Nurenberg. Nach der geburt cristi des gesetzs der genaden vierzehen hundert und in dem dreyundachtzigste iar (1483).

Folio, vellum.

PASSIONAL, das ist der heyligen leben, summer und wintter teyl.

With woodcuts of the martyrdoms of the saints, coloured.

Gedruckt durch Anthoniū Koberger in der Keyserlichen stat Nuremberg. Im jar unser erlosung da man zalt Tausent vierzehenhundert ün im achtundachtzigsten nach christi unsers lieben herren geburt (1488).

Folio, stamped vellum.

TERENTIUS, cū Directorio Vocabulorū sententiārū. Glosa iterlineali artis Comice. Comētariis Donato. Guidone. Ascensio.

Illustrated with woodcuts, of which Dibdin in his *Decameron*, vol. ii. p. 426, gives several copies.

Impressum in urbe Argentina per magistrum Joannē Grüninger. Anno incarnatiōis dominice Millesimo quaterusq, centesimo nonagesimo sexto Kalendarū vero Novembrium. Finit feliciter.

Folio, purple morocco.

SEÜSSE HEISSET. Buchlin das da heisset der Seüsse. Translated from the Latin (*Orlogium Æternæ Sapientiæ*) of Henri de Suso. Illustrated with woodcuts, coloured.

Gedruckt und vollendet von Anthonio Sorg in der Keyserlichen stat Augspurg. Tausen tuierhundert zwaiundachzig iar.

Folio, stamped calf boards.

DER SPIEGEL MENSCHLICHER BEHALTNUSS MIT DEN EVĀGELIĒ UND EPISTELE DUCH DAS GANTZ JAR.

At the back of the title is a large woodcut with S. Paul in

the centre, and the four Evangelists in intertwined circles at each corner.

Illustrated with woodcuts, commencing with the fall of Lucifer, coloured.

Gedruckt in d Keyserlichen stat Augspurg von Peter berger MCCCCLXXXIX.

Quarto, red morocco.

From the monastery of Tegernsee in Bavaria, having an inscription at the beginning and end, "Dies buch ist des closter Tegernsee 1495."

DAT BOECK V̄A IHESUS LEVEN.

Illustrated with woodcuts, many of them the size of the page, and other smaller ones throughout the text, commencing on the reverse of a II with a full-length figure of our Saviour. The cut of Adam and Eve on the reverse of b II is copied in Heineken.

Gheprent in die zeer vermaerde coopstadt Tantwerpen by mij Claes leeu. Int iaer ons heeren MCCCCLXXXVIII. den twintichstē dach in novembri Deo gratias. With the device of Claes Leeu.

Quarto, old calf.

CHRONICUM ABBATIS URSPERGENSIS. A Nino Rege Assyriorum magno, usque ad Fridericum II. Romanorum Imperatorem. Paraleipomena Rerum Memorabilium a Friderico II. usq; ad Carolum V. Augustum. Cum Iconibus Imp. et Principum ad vivum expressis. The portraits are in medallions on a black ground.

Argentorati apud Cratonem Mylium, mense Martio, Anno MDXXXIII.

With the rare printer's device of the "roaring lion," of which Dibdin gives a woodcut in the *Decameron* (vol. ii. p. 167) from the copy in York Cathedral, stating that it is the only known book from the press of Crato Mylius.

ARS MORIĒDI ex variis scripturarū sentētiis collecta cū figuris, ad resistendum in mortis agone dyabolice sugestiōi valens, cuilibet christi fidei utilis ac multum necessaria.

Illustrated with fourteen woodcuts. Without place or date, printed probably at Nuremberg circa 1490.

Octavo, green morocco.

RHODIE URBIS OBSIDIONIS DESCRIPTIO. Guillelmi Caoursin Rhodiorum vice cancellarii.

Illustrated with thirty-five woodcuts the size of the page, the first of them representing Caoursin offering his book to the Master of Rhodes.

Impressum ulme p. ioannē Reger Anno dnī MCCCCXCVI. Die xxiii. Octob.

Folio, olive morocco.

STULTIFERA NAVIS. Narragonice p̄fectionis nunq̄ satis laudata Navis per Sebastianū Brant.

Illustrated with woodcuts.

In Germanie urbe Basiliensi. nup. opa et p̄motione Iohānis Bergman de Olpe. Anno salutis nrē MCCCCXCVII.

Octavo, calf.

JODOCI BADIO ASCĒSII STULTIFERE NAVICULE SEU SCAPHE FATU-ARUM MULIERUM.

Illustrated with woodcuts.

Impressit Johannes prusz Civis Argentinensis. Anno salutis MCCCCCII.

Octavo, half calf.

ESOPi APPOLOGI SIVE MYTHOLOGi, cum quibusdam carminum et fabularum additionibus Sebastiani Brant.

In two parts. At the beginning of the work is a life of Æsop and a commendatory epistle to Adelberus de Rapperge. The portrait of Æsop and the woodcuts in the first part are from the same blocks which were used for an Antwerp edition of 1486. By the verses and dedication at the commencement of the second part we learn that the woodcuts in it are after the designs of Brant. His portrait is on the reverse of the verses.

Impressi Basilee opera et impensa magistri Jacobi de Phortzheim. Anno dominice incarnatiōis primo post quindecim centesimum feliciter finiunt.

Folio, brown calf.

HEXASTICHON SEBASTIANI BRANT IN MEMORABILES EVANGELISTAR. figuras (Ars memorandi).

Illustrated with fifteen woodcuts.

Ista tibi Tothmas Phorcēsis cōgnomento Anshelmi tradidit 1502.

Octavo, vellum.

DER BESCHLOSSEN GARTES ROSENKRÄTZ MARIE.

The text illustrated throughout with woodcuts, in the style of Lucas Cranach. The large one of the Crucifixion was subsequently used for the series of The Passion by Hans Schaeuflein, illustrating the "Speculum Passionis" by Ulrich Pinder, Nuremberg 1507.

Gedrückt ün volendet zu Nürmberk durch doctor Ulrichen pinter am tag Dyonisii Nach Christi unsers lieben herren geburt M. fünff hondert und fünff jar (1505).

Two vols. folio, vellum.

VITA DIVI VVOLFGANGI PRÆSULIS EXIMII.

Illustrated throughout with woodcuts.

Finit legenda sancti Vvolfgangi. Impressa per venerabilem virum Dominū Joannē Weissenburger. In ducali civitate Landshut Anno dñi 1516.

Small octavo, olive morocco.

JESU CHRISTI VITA JUXTA QUATUOR EVANGELISTARŪ NARRATIONES, artificio graphices perq, eleganter picta.

Illustrated with 194 woodcuts of the Life and Passion of our Saviour, after the designs of Levinus de Witte Gandensis, whose name we read in the initial letters of the verses "In laudem Pictoris" on the reverse of sheet ++4. The blocks, including that of the title, were used in 1538 by the same printer for Tyndale's New Testament, printed at Antwerp in that year.

Antverpiæ apud Matthæum Cromme, pro Adriano Kempe de Bouchout. Anno MDXXXVII. 24 Decem.

Small octavo, black morocco, by Duru.

ALBERT DURER,

PAINTER AND ENGRAVER : BORN AT NUREMBERG, 1471 ;

DIED THERE, 1528.



ALBERT DURER'S life and works have been investigated by Bartsch, Ottley, Heller, Passavant, Hausmann, and other writers. A valuable addition to the literature of the subject has recently been made by M. Thausing, in his *Durer Geschichte seines Lebens und seiner Kunst* (Leipzig, 1876). And in the *Gazette des Beaux-Arts*, commencing in June 1877, there is a series of able articles by M. Charles

Ephrussi on the artist's pictures and drawings, critically examined in their chronological order.

Born at Nuremberg in 1471, he worked in his youth with his father as a goldsmith, attaining considerable proficiency in engraving on metal. Anthony Koberger, the printer, was his godfather, and his early studies were materially influenced by association, in the great printer's establishment, with the artists and wood-engravers employed in illustrating the numerous works which emanated from his press.

The account Albert Durer has left us, in his letters written from Venice, and in the diary he kept during his travels with his wife in the Low Countries, furnishes a material portion of our knowledge respecting him, enhanced by the interesting particulars supplied of contemporary life of the period. In 1486 he entered the studio of Michael Wolgemut, who was then at the height of his reputation as a painter, and had attracted numerous pupils to his teaching. On the expiration of his apprenticeship, for the four ensuing years, Albert Durer followed the usual student career ; and being entitled to the freedom of the guilds of the Empire, he exercised the privilege

he had acquired of visiting and working in the German towns, so many of which were then in fellowship. A portion of the time was probably passed at Colmar with the surviving brothers of Martin Schongauer; and on the termination of this his "Wanderjahre" he returned home. In the diary he writes that, his apprenticeship being finished, his father sent him to travel, and that he remained absent four years—having gone away after Easter in 1490, he returned after Pentecost in 1494. On the 14th July 1494 he married Agnes, the daughter of Hans Frey. There has been much problematical writing, based on but scant foundation, respecting the parsimony and faults of temper so universally imputed to her. The scandal is traced to a letter of Bilibald Pirkheimer, written when he was out of health, some time after Albert Durer's death, in irritation at the widow's refusal to let him have a pair of stags' antlers he coveted, belonging to his late friend. No other authority exists for the charges, which are refuted by the evidence in Albert Durer's letters and diary of the terms of affection he and his wife lived upon, and by her known liberality after his decease to the members of his family.

The staunch friendship of his wealthy patron, Bilibald Pirkheimer, which originated in their youth and remained unabated until Durer's death, was of valuable assistance to him in the first few years of his married life, with the limited amount of encouragement we can imagine existed for the young artist's works in the city of Nuremberg. Pirkheimer's wife, Crescentia, died in 1504; of the picture painted by his friend of the closing scene of her life an account, with the inscription at the foot, whilst it was in the possession of Pirkheimer's grandson, Jean Imhof, is preserved, but the picture is lost.

In 1505, in the autumn of the year, Durer went to Venice, supplied with the requisite funds by Pirkheimer, and an introduction to Antony Kolb, who was the leading representative of the German merchants resident in the city. Their hall, the Fondaco de' Tedeschi recently destroyed by fire, had been rebuilt, and an order was given to Durer to paint an altar-piece for the new chapel. This altar-piece, known as the feast of rose-garlands, the adoration of the Virgin being the subject of it, in after years passed into the possession of the Emperor Rudolph II., and is now in the monastery of Strachow, near Prague, much injured by time and restorations. Other commissions were executed, the unsatisfactory picture of Christ disputing with the doctors in the Barberini Palace at Rome being regarded as one of them. According to Vasari this journey to

Venice was undertaken to procure the restriction of copies of his woodcuts being made and sold by Marc Antonio Raimondi. There is, however, no evidence whatever of proceedings for such a purpose having been adopted, nor in fact that at so early a period as 1505 copies had been made. The earliest apposition of a date, 1506, by the Italian engraver upon two of his reproductions from the Life of the Madonna, the year after that in which Durer went to Venice, was made by him most probably for investing them with a supposititious priority, it not being upon the woodcuts. Albert Durer's pursuits during the whole of his visit are accounted for almost day by day, and there is no allusion either in his letters or elsewhere respecting any appeal to the Venetian Senate. These letters, written during his sojourn in the city, are full of *naïveté* and candour, not the least interesting part of them being his good-natured banter of Pirkheimer—the attractiveness of whose looks had not improved with his years—upon the liberal exercise of his affections. And from them we learn how his engravings were sought after, and the success he met with in gaining the esteem of all with whom he became connected; far more than, either in learning to dance, an attempted acquirement he abandoned in despair, or in his gem-purchases for his correspondent—an emerald he had bought for him, and written a glowing description about, proving to be but a false one.

The conjecture that Durer had paid a previous visit to Venice is mainly founded upon the following passage in a letter written by him to Pirkheimer from Venice in 1506: "He (Bellini) is very old, and is still the best in the art of painting; and what formerly so well pleased me eleven years ago, pleases me no longer. And if I had not myself seen it I should have believed it from no one else. Let me also inform you that here are many better painters than abroad (*draussen*) is Master Jacob. But Antony Kolb might swear an oath there lives not on earth a better painter than Jacob. The others laugh at him and say, that, were he so good, he would remain here." The allusion clearly refers back to Albert Durer's admiration of the Venetian painter in his youth, when in association with him at Nuremberg; and that had he not, by this his visit to Venice, had the opportunity of seeing with his own eyes the works of Bellini and other Italian painters, he could not have believed there were artists superior to Jacopo di Barbari. Antony Kolb's persistent preference is intelligible from his patronage of Jacopo di Barbari during a lengthened sojourn he had made at Venice, and just then recently terminated. A large view of Venice, engraved on wood

from Barbari's drawings, was made at the German merchant's expense ; and on the conclusion of the artist's engagement, he had left the city and returned to the Netherlands, to employment offered him at the court of the Grand Duchess Marguerite.

Jacopo di Barbari, with very little doubt, was resident in Nuremberg in the last decade of the fifteenth century. An intimacy with him in his youthful days Durer alludes to in his letters, and his adaptations in his early engravings from those of Jacopo di Barbari printed at Nuremberg bear further witness to the acquaintance, similar evidence continuing down to 1504, the engraving of Adam and Eve of that year having many striking points of resemblance with the Mars and Venus of Barbari (*B.* 20), the legs of Adam being copied exactly, even in the detail, from those of Mars.

"Eleven years ago" would only carry us back to 1495, in which year Durer was married and settled in Nuremberg. The straitened circumstances of his parents in his "Wanderjahre" precluded the possibility of their being enabled to send their son on a visit to Venice. His father had a trying struggle to maintain his numerous family, which came on in quick succession, his wife having presented him with eighteen children, of whom Albert was the third. The means for the sustenance of such a household were earned in his precarious occupation as a goldsmith by the most scrupulous thrift, leaving nothing that could be put aside to meet the expense of his son's journey to Italy ; and when undertaken later in life it was only through the pecuniary help of his friend Pirkheimer. Durer's knowledge of the compositions of Andrea Mantegna has been adduced in support of an earlier visit to Venice, there being in the Albertina at Vienna two drawings made by him, of the second portion of the Andrea Mantegna Battle of Tritons (17), and the Bacchanalian Frieze (20), both dated 1494 ; they are, however, evidently copied from the prints. Instances also are given of his adaptations of the great Paduan painter's designs, the only one of them justifying the comparison being S. John in the Albert Durer Crucifixion (24), which is a somewhat weakened transcript of the grand figure of the apostle in the Andrea Mantegna print of the entombment (3).

The important period in Albert Durer's career as a painter is that of the six years following his return from Venice in 1506. Whilst there he painted the before-named picture of the "Rosenkranzfest," and had gone back fully imbued with the spirit of Bellini and the works of the Italian artists. The refinement of drawing and enlarged feeling of expression he had acquired is shown in the

pictures produced during these six years. The most celebrated of them was the Coronation of the Madonna, painted for Jacob Heller, upon which, and the volets, he was almost exclusively occupied for sixteen months. No picture of the Italian school excels it in religious sentiment and elevation of treatment; commenced in April 1508, it was finished in August 1509, and placed in the Heller Chapel dedicated to S. Thomas, in the church of the Dominicans at Frankfort. There it remained until 1615, when Maximilian of Bavaria purchased the centre portion, the Coronation, for an annual payment of 400 florins and the substitution of a copy by Paul Juvenel, a Netherlands painter, and transferred it to his palace at Munich, where unfortunately it was burned in 1674; the copy and the original volets are still at Frankfort. A sketch for the picture is in the Ambrosian Library, and the composition is preserved in the beautiful woodcut of the Coronation in the Life of the Madonna, being one of the series bearing the date 1510, forcibly illustrating the marked improvement and alteration of method adopted after the Venice visit. The Beheading of S. Catherine on the left volet is repeated with some variation in the large woodcut of the same subject (*B.* 121). The interesting correspondence with Jacob Heller is full of detail respecting the progress of the picture and of others he was engaged upon. In 1507 he painted the full-length figures of Adam and Eve; and in 1508, having completed the Martyrdom of the ten thousand Christians for the Elector Frederic of Saxony, now in the Belvedere Gallery at Vienna, he commenced the altarpiece for Jacob Heller. The large picture of the Saints in adoration of the Trinity, painted for the chapel of a charitable institution in Nuremberg, also in the Belvedere Gallery, is dated 1511. The last of the series, the imaginative portraits of the Emperors Charlemagne and Sigismund, dated 1512, are in the National Museum at Nuremberg.

It has been advanced in disparagement of Albert Durer's drawing that he never escapes from the homeliness and every-day life which surrounded him, in the treatment of his female figures. Full of truth and health in their modest simplicity, divested of any attempt at idealism, his Madonnas are delineated with womanly reserve and chasteness of expression, infinitely more attractive than the assurance of manner, so frequently a fault of the Italian painters.

In February 1512 the Emperor Maximilian visited Nuremberg, and commissions for drawings for the numerous works he contemplated the publication of, in commemoration of his reign and his own exploits, were given to Albert Durer. They left but little time

for painting, and he was henceforth almost exclusively occupied with engraving and wood-engraving, and designs for it. The great triumphal arch "Ehrenpforte," as also the "Triumph wagon," must have monopolised what leisure he had. During a residence of the Emperor for some months at Augsburg in 1518, Albert Durer was sent for, and received with much attention, entering into the society of the court; and his crayon drawing of the Emperor, in the Albertina, and other portrait sketches were made during his stay. Whilst there the letter from Pirkheimer's sister, the Abbess of the Convent of St. Claire, was written to him.

The diary of his travels with his wife in the Low Countries in 1520-21 informs us of the attention paid to them throughout their progress, and of the personal regard he met with. Maximilian had died in 1519, and the motive for the journey was to secure his continuance in the post of court painter to the new Emperor, Charles V. Albert Durer was at Aix la Chapelle at the coronation on the 23d October 1520, and the record of his success in the archives of Nuremberg, dated the 4th November following, contains a mandate to the magistrates of Nuremberg for the payment to him of his annual stipend of 100 florins. The renewal of the appointment brought the painter but slight advantage, his known adhesion to the tenets of the Reformers operating as a fully sufficient cause for the neglect he was treated with by the Grand Duchess Marguerite, and the loss of patronage which ensued.

The demand for his engravings had, however, greatly increased, and in the disposal of them he was principally occupied. Numerous accounts are given of the prices he sold them at and the presents he made of them. And the entries in the diary of his having been engaged in designing coats of arms, particularly specifying one he had made the sketch on wood for, "that it might be engraved," are confirmatory of the argument that the cutting was not done by him.

The Holy Family with a butterfly (44) is generally deemed to be the earliest print from a copperplate bearing Albert Durer's monogram. The four naked women (75) has on the suspended globe the date 1494 or 1497. The period of his highest excellence as an engraver was early in the ensuing century; the Shield of Arms with a skull (101) being dated 1503, and the Adam and Eve (1) 1504. The portraits of Melancthon and Erasmus bear the date 1526, and the woodcut of a siege of a town (137) that of 1527, the year preceding his death.

His first series of woodcuts is that of the Apocalypse, published

in 1498, with German text, having a printed German title prefixed. An edition, with a Latin text, and the representation of S. John contemplating a vision of the Madonna in glory holding the Infant Saviour in her arms, on the frontispiece, was published in 1511. Upon four of the large Passion of our Saviour, and two of the Life of the Madonna, is the date 1510. Valuable information has been given by Hausmann as to the water-marks of the paper used. The test of priority from these water-marks is far from reliable as a rule, the only sure criterion being the sharpness and brilliancy of the woodcuts themselves. Early impressions of many of them are met with on paper with the bull's head and the ball and cross, those with the bull's head being much the clearest, and evidently first printed.

The individuality of Albert Durer in all the productions from his pencil is peculiarly observable, and his love of and devotion to his native country stands ever prominently forward. With some few important exceptions, the pictures wherewith he adorned Nuremberg have been removed to Vienna, Munich, and other galleries; M. Thausing reduces the number, incontestably considered original, to about twenty-four. But he is still conspicuously the *genius loci* of the place where he was born and died, and the fine old city, in the quaint originality of its streets and buildings, is eloquent of the memory of the great artist and his associations.

Important series of his drawings and engravings are in the Royal Library and the Albertina at Vienna, the Library at Munich, and in other German cities, and in the Trippenhuys at Amsterdam. In the British Museum is a volume of some of his finest drawings, acquired with the Soane collection, and several choice and curious prints from the copper-plates; but the specimens there of the woodcuts are deficient in quality of impression, and, save a few rare ones, are in late states and unreliable for reference. A fine collection, both of the copper-plate engravings and woodcuts, was made by the late Mr. Cornil of Frankfort, who died in 1875. The collection formed by M. Hausmann became recently on his death the property of his daughter. In London we have the woodcuts accumulated by Abraham Ortelius, the geographer, acquired on Ortelius' death in 1598 by Michel Colyns, the eminent Dutch architect, and subsequently by Mariette, who sold them to Count Fries of Vienna. They were arranged by Rechberger, the Curator of the Count, in two volumes, in binding similar to that of the Albertina Library. Baron Verstolk of the Hague purchased them, and after the sale by auction on the Baron's death, they passed to the library of Mr. Henry Huth in

London, where, undisturbed from their binding, they are now preserved.

Albert Durer does not appear to have again left his home after returning in 1521. He had early adopted the doctrines of the Reformation, and was zealous in their maintenance, being on terms of intimacy with its leading advocates, the intellectual society of Nuremberg having become one of the great centres of its support. The portraits he painted and engraved of the Reformers afford evidence of his friendship with them. In a letter to Christopher Scheurl from Luther of the 15th March 1518, he begs to be commended to that best of men, Albert Durer, with the message of his holding him in grateful remembrance. And in another of Luther's letters to Eoban Hesse, on the occasion of Durer's death, he writes, "Affection bids me mourn for one who was the best of men." The letter from Durer in 1520 to Spalatin, the chaplain of the Elector Frederic of Saxony, given at length in M. Thausing's *Life* (the main purport of it relating to certain gratuities and moneys due to him, characteristic of the writer's prudence and thrift), tells of his strong accord with the doctrines of Luther, and the relief he had derived from the perusal of his writings.

After the celebrated exposition of his opinions, and his refusal to recant them before the Emperor and the concourse of princes and prelates assembled at Worms, Luther left that city under the promise of a safe escort. On the 26th April 1521, as he entered a forest, he was met by a troop of masked men, and carried off to the Castle of Wartburg. It was but a friendly seizure by his staunch defender the Elector of Saxony to place him in security; and the circumstances were kept strictly secret. Great alarm, however, was aroused for his safety; and Durer enters in his journal a long impressive prayer on his behalf, and an appeal to Erasmus to come forward in support of the Protestant cause.

There is a curious woodcut by Michael Ostendorfer of Ratisbon (*Passavant*, iii. 310, 13) of a figure of the Virgin accredited with miraculous curative power, in front of a church at Ratisbon, with crowds of pilgrims flocking around in adoration. Mr. William Mitchell discovered an impression of this woodcut in the Library at Coburg, on which Durer had written, with the date 1523, an expression of his antagonism to this pious fraud. "This spectre has risen at Ratisbon against the Holy Scripture, and has been condemned by the Bishop, but tolerated on account of worldly advantages. God help us, that we may become his own, not through dishonour, but through Christ Jesus. Amen." And in a letter dated 5th December

1524, from Durer to Nicolas Kratzer the astronomer, then in the employ of Henry VIII., whose portrait is in the Louvre, he writes, "We are plunged in humiliation and surrounded with peril for the Christian faith, for we are regarded as heretics. May God keep us constant and enlighten our adversaries, those poor blind miserable people, that they may not perish in their errors."

We gather from the entries in his journal of payments to the doctor and apothecary that symptoms of disease had shown themselves during the latter part of his stay in the Netherlands, most probably hastening his return home. The last few years of his life must have been troublous ones, whilst suffering from impaired health, in the midst of the agitation of the religious feuds the town was disturbed with. Many of his fellow-citizens, his friend Pirckheimer amongst them, became lukewarm in their support of Luther's teaching, through very weariness of the continued anxieties surrounding them. We can imagine the climax of his disappointment and anxiety on the discovery of the association, existing amongst the young men who had profited by his teaching, in support of the seditious doctrines of Munzer and his followers, and their consequent dispersion on the trial and banishment of the Behams and George Pencz. Inconvenience resulted from the loss of the latter's services, he having been trained for years in Durer's studio, and retained in his employ as an assistant in his painting. This was followed by the imprisonment in 1525 of his printer, Hieronymus Andrea, for complicity in the Peasants' war.

With the earnestness of Albert Durer's religious convictions, we can scarcely suppose that he remained inactive during this crisis of the Reformation. But slight reference to him has been discovered in the correspondence of the time. His enfeebled condition evidently hindered the practice of his art, which, knowing his love for it, must have been a sore privation. The only pictures of this period are those of SS. Paul and Mark and SS. John and Peter in the gallery at Munich. His time was devoted to the exertionless employment of writing his speculative treatises on geometry and perspective and fortification, the first of which was issued in 1525 and the second in 1527. His more elaborate work upon human proportion was not published until after his death. He was occupied in preparing the illustrations of it, and in the execution of some few engraved portraits, as the dates upon them apprise us, until nearly the close of his life; and there are entries, almost to the last, of his official communications with the town council of Nuremberg, where he died somewhat suddenly on the 6th April 1528.

A record remains of the different feelings with which his death was regarded by Erasmus and Pirkheimer. In answer to Pirkheimer's announcement of their friend's death, Erasmus, with characteristic stoicism, replied, "Quid attinet Dureri mortem deplo-rare, quum simus mortales omnes. Epitaphium illi paratum est in libello meo." But the epitaph in the little book was forgotten, there being no trace of its having been written.

Very different is Pirkheimer's lament in his letter to Ulrich Hutten: "Never have I before experienced such acute grief as the sudden death of our excellent friend Albert Durer has caused me. Of all who have been attached to me by the ties of relationship, there was no one whom I have more truly loved, or esteemed so much for his innumerable virtues and his probity." In the epitaph of laboured Latinity which he subsequently composed he writes:

"Virtus namque manet Dureri, atque inclyta fama
Splendebunt donec sidera clara polo.

Et ne quid tumulo desit, spargamus odores,
Narcissum, violas, lilia,serta, rosas.
Felix interea somno requiesce beato.
Dormit enim in Christo, vir bonus haud moritur."

The inscription on the bronze tablet on the tomb which Pirkheimer erected to his memory in the cemetery of S. John concludes:

"Emigravit viii. idiis Aprilis MDXXVIII."

Bartsch, vii. 5; *Passavant*, iii. 144.

ADAM AND EVE, dated 1504 (1).

The composition has several points of identity with the print of Mars and Venus (20) by Jacopo di Barbari. The legs of Adam are copied almost line by line from those of the figure of Mars.

At the back is written, in Mr. Barnard's handwriting, "Accomplished Miss Betty Cooper of St. James's-street."*
From the Barnard Collection.

Preliminary drawings are at Vienna and in the British Museum. Impressions from the plate before it was finished, showing the progress of the work, are in the Albertina and the British Museum: the latter was purchased at the Ottley sale in 1837 for 36*l*.

* Mr. Barnard, who was a bachelor, lived in St. James's-square. His near neighbour Miss Betty Cooper was a notoriety in his day, and kept a florist's shop in St. James's-street.

THE NATIVITY, dated 1504 (2).

From the Hawkins Collection.

THE PASSION OF OUR SAVIOUR (3-18).

From the St. Aubyn Collection.

OUR SAVIOUR IN PRAYER IN THE GARDEN OF OLIVES, dated 1515

(19). An etching.

THE MAN OF SORROWS WITH HIS ARMS EXTENDED (20).

From the Maberly and Hawkins Collections.

THE MAN OF SORROWS WITH HIS HANDS BOUND, dated 1512

(21).

From the Maberly Collection.

THE MAN OF SORROWS SEATED, dated 1515 (22). An etching.

In the first and second states.

THE CRUCIFIXION, the small round plate (23). Copy by Wierx,
and another copy.

THE CRUCIFIXION. The large plate in outline.

Undescribed by Bartsch (*Pass.* iii. 156, 109).

From the Paar Collection.

OUR SAVIOUR EXPIRING ON THE CROSS, dated 1508 (24).

THE SUDARIUM, having upon it the face of our Saviour, held by
two angels, dated 1513 (25).

From the Borduge and Mariette Collections.

THE SAME, dated 1516 (26). An etching.

THE PRODIGAL SON (28).

S. ANNA AND THE MADONNA (29).

From the Mariette Collection, "1660."

THE MADONNA, WITH LONG HAIR (30).

From the St. Aubyn Collection.

THE MADONNA, WITH A CROWN OF STARS, dated 1508 (31).

From the Buckingham and Hawkins Collections.

THE MADONNA, WITH A CROWN OF STARS, holding a scepter dated 1516 (32).

THE MADONNA, WITH SHORT HAIR, having a bandelet round her head, dated 1514 (33).

THE MADONNA SUCKLING THE INFANT SAVIOUR, dated 1503 (34).

From the Rogers Collection.

THE MADONNA SEATED, EMBRACING THE INFANT SAVIOUR, dated 1513 (35).

From the Maberly Collection.

THE MADONNA SUCKLING THE INFANT SAVIOUR, dated 1512 (36).

From the Gawet Collection.

THE MADONNA CROWNED BY AN ANGEL, dated 1520 (37).

From the Dumesnil Collection.

THE MADONNA, WITH THE INFANT SAVIOUR SWADDLED, dated 1520 (38).

From the Beckford Collection.

THE MADONNA CROWNED BY TWO ANGELS, dated 1518 (39).

THE MADONNA, WITH THE INFANT SAVIOUR, seated under a wall, dated 1514 (40).

THE MADONNA, WITH A PEAR, dated 1511 (41).

THE HOLY FAMILY, WITH A MONKEY (42).

The subject is engraved by Wenceslaus d'Olmütz (*B. vi. 21*).

A coloured sketch by Albert Durer of the distant landscape is in the volume of drawings in the British Museum.

THE HOLY FAMILY (43). An etching.

From the Rogers Collection.

THE HOLY FAMILY, WITH A BUTTERFLY (44).

THE MADONNA SEATED AT THE GATE OF A CITY, dated 1520 (45).

From the Bammerville Collection.

Bartsch classified this print amongst the works of Albert Durer, from its having been so by his predecessors, considering

it however to be engraved from his drawing, but not by his own hand. Passavant pronounced it to be by Marc Antonio Raimondi. It is, in fact, composed from fragmentary portions of the Albert Durer woodcuts, cleverly dovetailed together; the frontispiece to the Life of the Madonna, our Saviour taking leave of His mother, and others of the same series supplying the materials. Mr. Reid, in an article in the *Fine Arts Quarterly* for October 1866, illustrated with photographs, demonstrated the different appropriations, and ascribed the print to some unknown engraver of the end of the sixteenth or the beginning of the seventeenth century, quoting an unfinished impression on paper with the water-mark of "MARIA" on a scroll, which he deemed to be of that period.

FIVE OF THE DISCIPLES OF OUR SAVIOUR (46-50).

S. CHRISTOPHER, dated 1521 (51).

S. CHRISTOPHER, dated 1521 (52).

S. GEORGE ON FOOT, the dragon in front of him (53).

From the Maberly Collection.

S. GEORGE ON HORSEBACK, the dragon on the ground, dated 1508 (54).

From the Buckingham and Hawkins Collections.

S. SEBASTIAN ATTACHED TO A TREE (55).

From the Hawkins Collection.

S. SEBASTIAN ATTACHED TO A COLUMN (56).

S. HUBERT (57).

From the Thompson Collection.

S. ANTHONY, dated 1519 (58).

S. JEROME SEATED IN THE RECESS OF A ROCK (59). An etching.

From the St. Aubyn Collection.

In the British Museum there is a fine proof before the monogram, on paper with the high crown mark.

S. JEROME IN HIS CELL, dated 1514 (60).

S. JEROME KNEELING IN PENITENCE, in a rocky landscape (61).
In the first state before the plate was reworked.
From the Bammeville Collection.

S. JEROME, the small circular plate (62). Copy by Petrak.
Four impressions only from the original plate are known, preserved respectively in the collections of the Albertina at Vienna, the King of Saxony at Dresden, the Trippenhuis at Amsterdam, and that of the city of Bremen.

S. GENEVIEVE (63).
From the George Smith Collection.

S. VERONICA, dated 1510 (64). Copy by Petrak.
The only two known impressions from the original plate are in the collections of the Albertina at Vienna and of Queen Marie at Dresden, the latter having been purchased at the Verstolk sale.

ALFRED III., KING OF MERCIA, and the three daughters of Count Guillaume d'Albanac. Called by Bartsch "Le Jugement de Paris" (65). Copy by Petrak.
The only two known impressions from the original plate are in the Albertina at Vienna and the British Museum.

THE THREE GENII (66).
Hausmann describes this impression as "Der prachtvollste Abdruck."
From the Rogers Collection.
It was exhibited at Manchester in 1857.

THE SORCERESS (67).

APOLLO AND DIANA (68).

THE SATYR AND HIS FAMILY, dated 1505 (69).

A STUDY OF FIVE FIGURES (70). An etching.

TRITON CARRYING OFF AMYMONE. The city of Argos on the high ground on the left (71).
The subject is engraved by Wenceslaus d'Olmütz (*B. vi.* 52).

A MAN MOUNTED ON AN UNICORN, forcibly carrying off a naked woman, dated 1516 (72). An etching.
In the first state, before the plate became blurred.

THE EFFECT OF JEALOUSY (73).

The subject is engraved by Wenceslaus d'Olmütz (*B. vi. 53*).

M. Charles Ephrussi, in the *Gazette des Beaux Arts*, for May 1878, traces the motive of this design to a rare Italian print of the death of Orpheus, from which Albert Durer made a pen drawing, the Italian print and the drawing being now in the Museum at Hamburg, by bequest of M. Harzen. Another similar drawing is in the volume belonging to the Countess of Rosebery, attributed to Andrea Mantegna, in which there is the addition of a crouching lion behind the figure of Orpheus. M. Ephrussi's account is illustrated with several facsimiles, and he pronounces the Durer print to be the one designated by its author in his diary as 'The Hercules.' M. Ephrussi does not allude to the large Albert Durer woodcut (127) inscribed 'Ercules,' the composition of which is analogous with that of the copper-plate engraving.

The subject still remains unintelligible. It was popular amongst the German artists of the time. The small highly-finished picture by Lucas Cranach, which belonged to M. Schouchart of Weimar is nearly identical in the grouping; a woodcut of a portion of the composition is given in the account of Cranach in the *Histoire des Peintres*, by Charles Blanc (Paris, 1875). The collection of the Princess Royal of Prussia contains a silver point drawing of Satyrs, one of them trailing a lion's skin, with naked women and children in a wood, by Lucas Cranach, which most probably was a study for the picture.

MELANCHOLY, dated 1514 (74).

A lament over the evanescence of worldly pursuits, and the powerlessness of human efforts to master science and knowledge. "For in much wisdom is much grief: and he that increaseth knowledge increaseth sorrow" (Ecclesiastes i. 18).

THE GROUP OF FOUR NAKED WOMEN, dated 1494 or 1497 (75).

Passavant adds nothing in explanation of this print. Bartsch interpreted the O.G.H. on the suspended globe to be the appeal in old German, "O Gott, hilf!" But the self-satisfied complacency of the four women, and their unconsciousness of the presence of the ghastly messenger approaching on the left, express no feeling of need on their part for such an appeal.

The subject is engraved by Wenceslaus d'Olmütz (*B. vi. 51*).

Amongst contemporary engravings of the same group is one by Nicoletta da Modena, dated 1500, having an inscription "detur pulchriori" on the globe, in which three of the women are treated as the three Goddesses, holding severally in their hands attributes of, Juno, Venus, and Minerva, the best designation of the fourth figure being that of Discord.

THE DREAM (76). The subject is engraved by Wenceslaus d'Olmütz (*B. vi. 49*).

In the South Kensington Museum there is a German terra-cotta stove exactly similar to the one represented in the engraving.

NEMESIS, OR THE GREAT FORTUNE (77).

This is clearly the print so frequently referred to by Albert Durer as "Nemesis." The alternative of indulgence or self-restraint, offered by the cup in one hand and the bridle in the other, are the severer characteristics of Nemesis rather than those of the Goddess Fortune. The representation suggestive of the influence exercised over men's lives and actions was extremely popular. And in the illustrations of the numerous symbolical writings of the time we have Nemesis, but far more frequently Fortune and Occasio, with every variety of attribute. In the Emblems of Alciatus, Nemesis is winged, holding the bridle. And in those of Achilles Bocchius (No. 67) she stands before Adrastus, King of Argos, holding a full purse in one hand, and a bridle, spur, and a square in the other.

From the Rogers Collection.

THE SMALL FORTUNE (78).

A MAN SEATED ON A LION, holding a sword in his right hand, and in his left a pair of scales; rays of light issue from his eyes and around his head. Called by Bartsch "La Justice" (79).

From the St. Aubyn and Maberly Collections.

THE COURIER. Called by Bartsch "Le petit Courier" (80).

THE COURIER. Called by Bartsch "Le grand Courier" (81). Copy by Petrak.

The only two known impressions from the original plate are in the Royal Library at Vienna and the King's collection at Dresden. It is rude and inexpressive in drawing and execution, and dissimilar from any other work of Albert Durer.

A LADY ON HORSEBACK, resting her right hand on the shoulder of a knight, who stands by the head of her horse (82).

The subject is engraved by Wenceslaus d'Olmütz (*B. vi. 47*).

THE PEASANT AND HIS WIFE (83).

THE COOK AND HIS WIFE (84).

THE ORIENTAL AND HIS WIFE (85).

THE THREE PEASANTS (86).

From the St. Aubyn Collection.

THE STANDARD BEARER (87).

THE GROUP OF FOUR SOLDIERS (88).

AN OLD MAN SEIZING VIOLENTLY A WOMAN. Called by Bartsch
"Le Violent" (92).

AN OLD MAN SEATED IN CONVERSATION WITH A WOMAN. Called
by Bartsch "Les offres d'amour" (93).

A KNIGHT AND A LADY, with Death behind a tree (94).

The subject is engraved by Wenceslaus d'Olmütz (*B.* vi. 50).

From the Wilson, Esdaile, and Hawkins Collections.

THE MONSTROUS PIG (95).

THE KNIGHT OF DEATH, dated 1513 (98).

Albert Durer left no clue to the motive of the composition, and the print he names "Ein Reuther" is the only one with which it can apparently be connected.

Two explanations have been given. It is either the Christian knight, true and firm in his loyalty, undaunted by any conceivable obstacle, neither Death nor the Devil being able to turn him from his onward course, of whom the illustrious Franz von Sickingen might have been the type in the artist's mind, with his castle of Landshut on the heights in the distance: or, emblematical of the horrors of war which were then so ruthlessly exercised in the name of religion, it is the dreaded robber outlaw issuing from his mountain stronghold on his mission of carnage and plunder, with the miseries ever following in his wake made visible in the embodiment of Death and the Devil and their satellites, the hour-glass held up to him indicating that he is starting on his last errand of violence, and that he himself is about to become their prey.

The absence of all Christian symbolism renders the latter the more probable interpretation.

From the St. Aubyn Collection.

THE CANNON, dated 1518 (99). An etching.

THE SHIELD OF ARMS, with the crest of a cock (100).

Early impression before the marginal line was strengthened.

THE SHIELD OF ARMS, with a death's head on the shield, supported by a Satyr caressing a woman, dated 1503 (101).

PORTRAIT OF PHILIP MELANCTHON, dated 1526 (105).

PORTRAIT OF BILIBALD PIRKHEIMER, dated 1524 (106).

PORTRAIT OF ERASMUS, dated 1526 (107).

The original plate is preserved in the Castle of Friedenstein in Gotha. Hausmann describes a brilliant impression in the British Museum, and another belonging to Mr. Slade, as the two finest he was acquainted with. The latter has since also been acquired by the British Museum under the bequest in Mr. Slade's will.

Dr. Woltmann writes, "Of all Durer's portraits this is perhaps the least successful." In workmanship it is one of the finest of his engravings.

ENGRAVINGS ON WOOD.

CAIN KILLING ABEL (1).

SAMSON SLAYING THE LION (2).

In the first state, with the ball and cross water-mark.
And a later impression.

THE ADORATION OF THE EASTERN KINGS (3).

In the first state, with the bull's head water-mark.
And an impression in a later state.

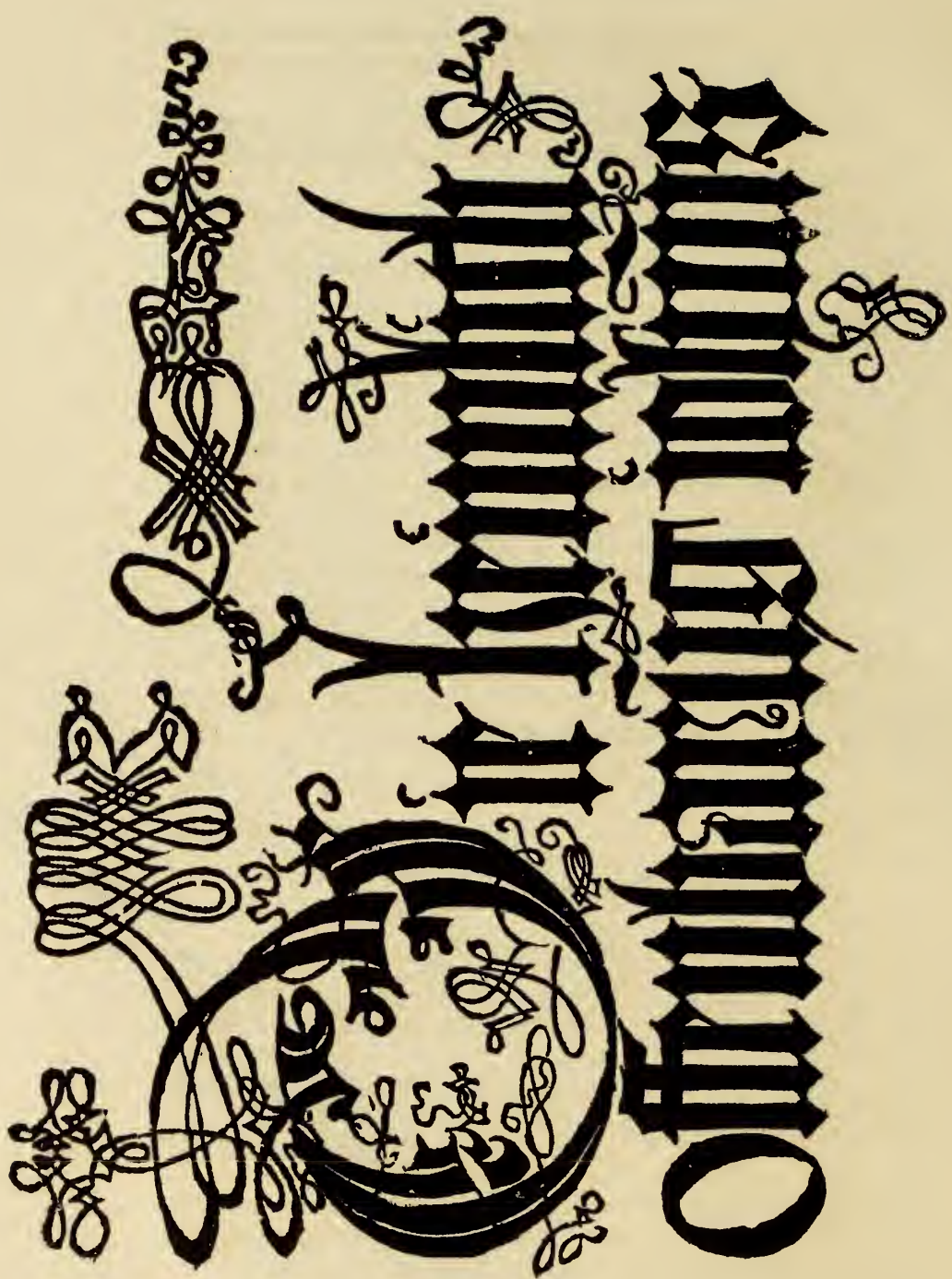
THE PASSION OF OUR SAVIOUR (4-15).

Early impressions before the text, except the title which has the Latin verses.

THE PASSION OF OUR SAVIOUR (16-52). The small Passion, before the text.

The Expulsion from Paradise, in the first and second states, the first having the cross hatching on the back of Eve. And

Ammonio
P
C



Ammonio

Count Rechberger's facsimile of the rare frontispiece, engraved for the edition with the Latin text. Some few have the high crown water-mark.

OUR SAVIOUR AT SUPPER WITH HIS DISCIPLES previous to his crucifixion, dated 1523 (53).

With the water-mark of the crown and cross.

OUR SAVIOUR IN PRAYER IN THE GARDEN OF OLIVES (54).

OUR SAVIOUR ON THE CROSS, dated 1510 (55), with the verses.

And an impression without the verses.

THE CRUCIFIXION, with an ornamental border (56).

OUR SAVIOUR ON THE CROSS; three angels with chalices. On two sheets joined (58).

THE CALVARY; our Saviour crucified between the two thieves (59).

In the first and second states.

THE APOCALYPSE OF S. JOHN (60-75).

First states with the German text, and the rare German text title. Published 1498.

A facsimile of the title is annexed.

THE MADONNA APPEARING TO S. JOHN THE EVANGELIST. The title to the second—the Latin—edition of the Apocalypse (60).

First state before the letterpress.

THE APOCALYPSE OF S. JOHN (60-75).

In the second state. With the woodcut title of The Madonna appearing to S. John. The text in Latin. Published 1511.

THE LIFE OF THE MADONNA (76-95).

Impressions before the text, with sundry duplicates, printed on paper with the large bull's head and high crown water-marks. And duplicate impressions of the title, and of the last of the series, with the Latin text, having the admonition "Heus tu alieni ingenii surreptor, &c."

From the Alferoff Collection, with several additions.

THE HOLY FAMILY, dated 1511 (96).

Two impressions, on paper with the bull's head and high crown water-marks.

THE HOLY FAMILY, dated 1511 (97), with the water-mark of the standing dog.

THE HOLY FAMILY (99), with the high crown water-mark.

THE HOLY FAMILY in a vaulted chamber, dated 1518 (100).

THE MADONNA seated, surrounded by angels (101).

In the first state, with the water-mark of the bull's head.

THE HOLY FAMILY, with two rabbits (102).

First state with the ball and cross water-mark.

S. CHRISTOPHER, dated 1511 (103).

S. CHRISTOPHER, with the flight of birds (104).

S. CHRISTOPHER, the tall upright print, dated 1525 (105).

S. ELIAS AND ANOTHER SAINT, seated in a landscape (107).

SS. STEPHEN, GREGORY, AND LAWRENCE (108).

S. FRANCIS RECEIVING THE STIGMATA (110).

S. GEORGE SLAYING THE DRAGON (111).

S. JOHN THE EVANGELIST AND S. JEROME (112).

S. JEROME IN A GROTTO, dated 1512 (113).

S. JEROME IN HIS CELL, dated 1511 (114).

S. JEROME, the small circular print (115).

Copy by Petrak.

THE EIGHT PATRON SAINTS OF AUSTRIA (116).

The second state.

THE SLAUGHTER OF THE TEN THOUSAND MARTYRS (117).

From a design for the picture in the royal collection at Vienna.

A GROUP OF THREE BISHOPS (118).

A MAN KNEELING BEFORE AN ALTAR HOLDING A SCOURGE IN HIS HAND, dated 1510 (119).

THE MARTYRDOM OF S. CATHERINE (120).

THE MAGDALENE CARRIED BY ANGELS TO HEAVEN (121).

THE TRINITY, dated 1511 (122).
First state.

THE MASS OF S. GREGORY, dated 1511 (123).

THE LAST JUDGMENT (124).

THE DECOLLATION OF S. JOHN THE BAPTIST, dated 1510 (125).

HERODIAS RECEIVING THE HEAD OF S. JOHN THE BAPTIST, dated 1511 (126).

A CONTEST OF MEN AND WOMEN, inscribed "Ercules" (127).

SIX MEN IN A BATH (128).

Dr. Sträter published a pamphlet descriptive of this woodcut. The new disease, which had spread with great virulence, created dismay throughout Europe. It was regarded in the nature of leprosy, and treated as infectious, those who were attacked being kept apart. No idea of its merely contagious character was entertained. Many ecclesiastics of eminence innocently made no secret of their sufferings, and Durer, writing from Venice to Pirkheimer, begged that prayers might be offered up for his preservation from the complaint. A supposed cure by water immersion was very popular, of which the woodcut is most probably an illustration.

A KNIGHT ON HORSEBACK IN FULL GALLOP, followed by an armed attendant (131).

DEATH AND THE SOLDIER, dated 1510 (132). Wanting the verses.

THE JUDGMENT OF PARIS. A circular print (134).
Copy by Petrak.

THE RHINOCEROS (136).

THE SIEGE OF A TOWN, dated 1527 (137).

In two sheets.

THE TRIUMPHAL ARCH OF THE EMPEROR MAXIMILIAN, dated 1515 (138).

Third edition, published by Mollo at Vienna in 1799. Bound in a volume.

THE TRIUMPHAL CAR OF THE EMPEROR MAXIMILIAN, dated 1523 (139). In eight sheets, with the Latin text.

Second states.

FOUR OF THE DESIGNS FOR EMBROIDERY (140-143).

No. 143 before the monogram.

PORTRAIT OF THE EMPEROR MAXIMILIAN (153).

PORTRAIT OF ULRIC VARNBÜLER (155).

PORTRAIT OF ALBERT DURER (156).

Second state, before the monogram and date, and an impression in the third state, with the date 1527.

THE ARMS OF THE CITY OF NUREMBERG, dated 1521 (162).

THE ARMS OF HECTOR POMER (163).

A SHIELD OF ARMS, supported by a wild man (170).

APPENDIX.

OUR SAVIOUR ON THE CROSS. The Magdalene kneeling at the foot (6).

THE MADONNA SEATED ON A BANK, WITH THE INFANT SAVIOUR ON HER KNEES (13).

S. MARTIN ON HORSEBACK DIVIDING HIS CLOAK (18).

S. SEBALD STANDING IN A DECORATED PORCH, holding the model of a church (21).

S. BARBARA SEATED, HOLDING A CHALICE WITH THE EUCHARIST
(24).

S. CATHERINE SEATED, THE BROKEN WHEEL IN FRONT OF HER
(25).

THE HEAD OF OUR SAVIOUR (26).

THE DANCE WITH TORCHES (38).

DAS PUCH DER HIMLISCHEN OFFENBARUNG der heiligen wittiben
Birgitte von dem Kunigreich Sweden.

Illustrated with fifteen woodcuts the size of the page, two of them repeated, after drawings by Albert Durer. The Imperial Arms (*Bartsch*, 158), "Kuniglicher Maiestal Wappen," are on the third leaf.

In der Kunigklichen stat Nurnberg durch Anthonien Koberger burger daselbs im andern nach tausent funff hundert iaren gedruckt.

Folio, half calf.

OPERA HROSVITE, illustris virginis et monialis germane gente
Saxonica orte nuper a Conrado Celte inventa.

With seven woodcuts the size of the page, ascribed to Albert Durer. The work commences with a dedicatory preface by Conrad Celtes, the compiler, to Frederick Duke of Saxony, the subject of the first woodcut being Celtes presenting the book to the Duke.

Impressum Norunbergæ sub privilegio Sodalitatis Celticæ a Senatu Rhomani Imperii impetrato. Anno Christi Quingentesimo primo supra Millesimum.

It is generally regarded that the abbess had nothing whatever to do with the work, and that the comedies were composed by Conrad Celtes, the drawings being most probably made by Albert Durer at Pirkheimer's request for the Society "Sodalitas Literaria," in illustration of Celtes' publication.

Folio, calf.

HANS BALDUNG GRÜN,

PAINTER AND WOOD-ENGRAVER: BORN AT GMUND IN
SWABIA, 1470; DIED AT STRASBURG, 1552.



HANS BALDUNG GRÜN was a favourite pupil of Albert Durer, and continued on terms of intimacy with his master, assisting in painting many of his pictures. There is an important altar-piece by him in the Cathedral of Fribourg. His clever woodcuts were appreciated by Albert Durer, there being an entry in his diary of the gift to Joachim Patenier of some impressions, and the sale of others. The Adam and Eve (3) and the Sorceresses (55) particularly are of great artistic merit, and rendered very effective by the full dark background with which the latter and some others are finished.

Bartsch, vii. 301 ; *Passavant*, iii. 318.

ENGRAVINGS ON WOOD.

THE DESCENT FROM THE CROSS (5).

S. SEBASTIAN (37).

THE BODY OF OUR SAVIOUR CARRIED TO HEAVEN (43).

THE THREE SORCERESSES (55).

THE THREE SUBJECTS OF HORSES IN A WOOD (56-58).

LUCAS CRANACH,
PAINTER AND ENGRAVER.

LUCAS CRANACH (SUNDER) THE ELDER,
BORN AT CRANACH, 1472 ; DIED AT WEIMAR, 1553.

LUCAS CRANACH THE YOUNGER,
BORN AT WITTENBERG, 1515 ; DIED THERE, 1586.



SPECIAL interest attaches to Lucas Cranach the elder from his lifelong connection with the Electors of Saxony, his association with them and the Protestant leaders having brought him into prominent notice as the painter of the Reformation. His family name was Sunder, his father being an artist in the town of Cranach, from whom and from Matthew Grunewald he acquired his education. In his

early youth he was taken under the protection of the Elector Ernest, with whose son Frederick he went in 1493 to the Holy Land. Returning to Wittenberg, apartments were assigned to him in the palace, and his rise to distinction as a painter speedily followed.

The University of Wittenberg was founded by the Elector Frederick in 1502. Martin Luther was professor of theology, and Philip Melancthon of Greek, in the University ; and Cranach, having been chosen a member of the council of the city in 1519, became allied with the Reformer and his colleagues, under the energetic protection of the Elector.

His pictures of sacred subjects are for the most part representations of incidents in our Saviour's life. Imbued with the bold and outspoken tone of thought imparted by Luther to all with whom he became allied in his teaching, Cranach's pencil was unsparingly

applied in satirising with somewhat coarse but vigorous humour the Papacy and the priesthood.

The Elector Frederic died in 1525, his successor being his brother John, the last of four sons of the Elector Ernest. The Elector John was on his death succeeded by his son John Frederic, who, from the rapid advances the Reformation had made, stands out preëminent as its champion. His father and his uncle had both been equally earnest in its support, and were illustrious for their enlightenment amongst the princes of the age.

In 1537 Cranach was elected burgomaster of Wittenberg, and continued for several years in intimate relationship with Luther, until the latter's death in 1546 and burial in the royal vaults at the Castle. In 1547 the Elector John Frederic was defeated by Charles V. and taken prisoner at Muhlberg, and his cousin, Duke Maurice of Saxony, was by the Emperor instituted in his stead in the Electorate. Having undergone five years' imprisonment the Elector John Frederic was released, but never recovered his position. And his still more unfortunate son, in an attempt in 1560 to regain it, was taken prisoner by Augustus, brother and successor of Maurice, and sent to Styria, where he died after twenty-eight years' captivity.

Lucas Cranach followed the fortunes of his illustrious patron, and shared with him a great portion of his confinement. The deposed Elector, on his release in 1552, went to Jena, his sons having there established a university, "with his old and faithful friend, Lucas Cranach, seated in the carriage by his side." The venerable artist retired with him to Weimar, and there painted the well-known altar-piece, typical of our Saviour's sacrifice, the three figures at the foot of the cross being portraits of himself and of Luther and Melancthon. He was in his eighty-first year on its completion, and died soon afterwards in 1553.

One of the most interesting of his pictures is the "Fountain of Youth," in the Berlin Museum, wherein its virtues are demonstrated by the old women immersed being reproduced as young maidens; the old men are not represented as sharing in the revivifying process. This picture was painted in 1546, when he was seventy-four years old. His portraits have great reality and truthfulness, and his delineations of *fêtes* and tournaments and hunting scenes give interesting records of German life and of costume and manners of the time.

Lucas Cranach the younger, the second son of his father, under whom he studied, acquired his method, but with marked inferiority

in the spirit of his compositions. Sustained by the favour of the reigning Dukes of Saxony, he resided at Wittenberg, and was chosen burgomaster. In the principal church are many of his pictures, and portraits by his hand of Dukes Maurice and Augustus are in the Dresden Gallery. The German writers, Heller and Nagler, made a division of the works of the father and the son, which Passavant followed.

The Elector Frederic had granted the flying dragon to the father as a crest in his patent of nobility, and it was used by him and his son. The father, however, alone had the privilege of bearing the arms of the Electorate, both shields of which he painted on his pictures, and by them likewise his woodcuts are distinguished.

Bartsch, vii. 273; *Passavant*, iv. 3.

ENGRAVINGS ON WOOD.

ADAM AND EVE IN PARADISE (1).

In the first and a later state.

THE REPOSE IN EGYPT; the Madonna suckling the infant Saviour, dated 1509 (3).

THE REPOSE IN EGYPT. The Holy Family in a landscape seated under a tree, a troop of angels with hands joined, dancing in a circle around them (4).

THE SCHOOL, WITH THE HOLY FAMILY, IN A CHAMBER (5).

THE PASSION OF OUR SAVIOUR (6-20). Six of them before the letterpress.

OUR SAVIOUR AND THE WOMAN OF SAMARIA AT THE WELL (22).

OUR SAVIOUR (23) AND SS. PETER (24) AND PAUL (36).

PASSIONAL CHRISTI UND ANTICHRISTI (*Pass.* 161). First edition of 1521. Bound in a volume.

S. ANTHONY TORMENTED IN THE AIR BY DEVILS, dated 1506 (56).

S. JOHN THE BAPTIST PREACHING IN THE DESERT, dated 1516 (60).

S. JEROME IN THE DESERT, dated 1509 (63).

S. GEORGE DESTROYING THE DRAGON (64).

S. GEORGE LEANING ON HIS LANCE, dated 1506 (67).

S. ANNA AND THE MADONNA WITH THE INFANT SAVIOUR (68).

S. URSULA AND SEVERAL SAINTS standing in a boat at a table in front of them, the emblems of the Eucharist being upon it, a large cross with the crucified Saviour at the back; the Elector of Saxony is in front on the left, and an ecclesiastic on the right. In the upper corners are representations, on the left, of a priest uplifting the host, and on the right, of four angels with the emblems of the Passion. The woodcut is $14\frac{3}{8}$ inches high and 17 inches wide.

Inscribed at the top, "Sant Ursula pruderschafft zu Braunau." Beneath are printed the rules, orders, and privileges of the Brotherhood of S. Ursula at Braunau in Bavaria, with the statement that Dr. Ulrich Pinder had published a book on the subject at Augsburg.
Undescribed.

S. MARY OF EGYPT CARRIED BY ANGELS TO HEAVEN, dated 1506 (72).

MARCUS CURTIUS (112).

VENUS AND CUPID, dated 1506 (113).

Considered to be the likeness of La Bella Sabina, the wife of the Elector Frederic, whose portrait was often painted by Cranach. She was a woman of low origin, respecting whom many caricatures were issued.

COUNT WILLIAM D'ALBANAC offering the choice of one of his daughters in marriage to Alfred III., King of Mercia, dated 1508 (114).

THE MAN-EATER (115).

A YOUTH ON HORSEBACK (116).

THE STAG-HUNT (119).

THE FOUR TOURNAMENTS (124-7).

PORTRAIT OF PHILIP MELANCTHON (153).

THE FALL AND THE REDEMPTION OF MAN. Title-page to *Die Propheten D. Mart. Luther*. Folio, Wittenberg, 1555.

AN ARABESQUE BORDER, with a group of angel-children at the foot. Title-page to *Die Propheten D. Mart. Luther*. Wittenberg, 1534.

HANS BURKMAIR.

HANS BURKMAIR THE ELDER : BORN AT AUGSBURG, 1473 ;
DIED THERE, 1530.

HANS BURKMAIR THE YOUNGER (1500-1560).



ON of Thomas Burkmailr, painter and citizen of Augsburg, Hans Burkmailr the elder derived from his father his early teaching. Passavant considered him to have been a pupil of Martin Schongauer. The influence of Albert Durer is apparent in the numerous woodcuts he designed with much originality and a keen sense of humour. The refinement wanting in the treatment of

his figures is compensated for by their lifelike delineation and the clearness of his drawing.

For many years he must have been almost exclusively employed by the Emperor Maximilian in the commemoration of the events and pageants of his reign and the history of his family. The series of woodcuts made for the Emperor—very few, if any, of them having been engraved by Burkmailr himself—preserve interesting records of the Imperial Court at Augsburg. In a letter of Conrad Pentinger to the Emperor (*Pass.* i. 68), he writes that he had paid Hans Burkmailr one hundred and thirteen florins, for the joiner and two wood-engravers, for the cutting ninety-two figures.

It is at Augsburg that the Burkmaier pictures must be studied, many being there preserved. Numerous portraits by him of the celebrities of his day are in the continental galleries.

Nothing further is known of either the father or the son. We learn by a letter of the Emperor Ferdinand I. to the Council of Augsburg, dated December 11, 1559, that the younger artist was then living.

Passavant attributes all the woodcuts subsequent to 1531 to the younger Burkmaier. The illustrations to the *Petrarcha*, the joint work of Burkmaier and Hans Schaeuflein, which passed through numerous editions, are full of humour and satire, conveying an amusing caricature history of the time.

Bartsch, vii. 197 ; *Passavant*, iii. 264.

A MAN SEIZED BY DEATH (40). A chiaro-oscuro print from three blocks.

DER WEISS KUNIG. Eine Erzählung von den Thaten Kaiser Maximilian des Ersten. Von Marx Treitzsaurwein auf dessen Angaben zusammengetragen, nebst den von Hannsen Burgmaier dazu verfertigten holzschnitten. Herausgegeben aus dem Manuscripte der Kaiserl. Konigl. Hofbibliothek.

With the series of 237 woodcuts printed from the original blocks. And copies by Johannes Schratt (published by Tross, 1869), from the impressions in the Imperial Library at Vienna of eight of the thirteen missing blocks, inserted.

Wien, auf Kosten Joseph Kurzböckens, 1775.

Folio, old mottled calf.

KAISER MAXIMILIANS I. TRIUMPH. Le Triomphe de l'Empereur Maximilien I. En une suite de cent trente cinq planches gravées en bois, d'après les desseins de Hans Burgmaier, accompagnées de l'ancienne description dictée par l'Empereur à son Secrétaire Marc Treitzsaurwein.

Imprimé à Vienne chez Matthias André Schmidt, Imprimeur de la Cour, et se trouve à Londres chez J. Edwards, Pall Mall, 1796.

Large folio, brown morocco.

IMAGES DE SAINTS ET SAINTES. Issus de la famille de l'Empereur Maximilien I. En une suite de cent dix neuf planches gravées





en bois par differens graveurs, d'après les dessins de Hans Burgmaier.

A Vienne, chez F. X. Stockl, Marchand d'Estampes. Imprime chez la Veuve Alberti, 1799.

Folio, unbound.

Impressions taken from the blocks preserved in the Imperial Library at Vienna. They were engraved in 1517-18; the dates and the names of the engravers of them are written in ink on the back of the blocks.

FRANCISCUS PETRARCHA. Von der Artzney bayder Glück des guten und widerwertigen. Aus dem Lateinischen in das Teütsch gezogen. Mit künstlichen fyguren durch aus gantz lustig und schon gezyeret. Das erst Buch Francisci Petrarche von der Artzney des Gutten Glücks. Das ander Buch Francisci Petrarche vō des Artzney des bosen Glücks.

With woodcut titles, and illustrations throughout the text of each part.

Gedruckt und volendet in der Keyserlichen Statt Augspurg durch Heynrichen Steyner Am ix. tag Februarii, im jar MDXXXII.

First edition, folio, red morocco.

Of the woodcut at the back of the title to the second part, "Des bosen Glücks," a facsimile, slightly reduced, is annexed.

In the collection of the Duke of Devonshire there is a coloured drawing in distemper, similar in design to the frontispiece, ascribed to Holbein, with his monogram and the arms of the city of Bâle, dated 1533.

HANS SCHAEUFLEIN,

PAINTER AND WOOD-ENGRAVER : BORN AT NUREMBERG, 1490;
DIED THERE, 1540.



EARLY in life Hans Schaeuflein, the son of a merchant at Nuremberg, entered into the school of Albert Durer, where for some time he continued helping his master in his painting operations. By his own hand there are several pictures in the Munich and Berlin galleries. Numerous books published at Augsburg and elsewhere were illustrated with woodcuts after his designs, those for the *Tewrdannck* made for the Emperor Maximilian being the most important.

Bartsch, vii. 244 ; *Passavant*, iii. 227.

SPECULUM PASSIONIS DOMINI NOSTRI IHESU CHRISTI (34).

Per doctorem udalricū Pinder cōuexū et in civitate impiali Nurenbergen bene visum et impressum finit feliciter. Anno salutifere incarnationis MCCCCVII.

Illustrated with thirty-four woodcuts, five being repeated, the size of the page. Two of them,—our Saviour with his disciples proceeding to the Garden of Gethsemane in the style of Albert Durer, and the Crucifixion with the two thieves, larger in size, are by other artists. The block for the latter had been used for the *Gartes rosenkrantz Marie*, printed at Nuremberg 1505. With the book-plate of the Carmelite Convent at Ratisbon.

Folio, impressed calf.

THE ECCE HOMO, surrounded by a border (41).

DER GEUERLICHEITEN UND EINSTEILS DER GESCHICHTEN DES LOBLICHEN STREYTPAREN UND HOCHBERUMBTEN HELDS UND RITTERS HERZ TEWRDANNCKHS.

Gedruckt in der Kayserlichen Stat Nurnberg durch den

Eltern Hannsen Schonsperger Burger zū Augsburg (132).
(Anno Domini Tausent funft hundert unnd im sybentzehenden Jar.)

First edition, Nuremberg ; large copy on thick paper.

Folio, bound in brown morocco.

We learn from the correspondence of Dr. Pentinger with the Emperor that the series of 118 woodcuts illustrating the Tewrdannck, after the designs of Hans Schaeuflein and Hans Burgmair, were engraved by Jost de Necker and Schonsperger.

DAS PLENARIUM ODER EWÄGELY BUOCH. Summer und Winter Teyl (*Pass.* iii. 428).

Illustrated with large woodcuts of the Nativity, Adoration of the Magi, Crucifixion, Resurrection, and the Descent of the Holy Ghost ; the four first having the monogram of Hans Schaeuflein, on that of the Crucifixion there being the monogram H. F. (*Bartsch*, vii. p. 252, 30). With a small series of woodcuts without monogram, interspersed in the text, of incidents of the life of our Saviour, by Hans Schaeuflein, and another smaller series of similar incidents by Urse Graf, with his monogram (*Bartsch*, vii. p. 460). The ornamental border of the title has also the monogram of Urse Graf.

Gedruckt durch den fürsichtigē Adam Petri von Langendorff burger zū Basel. In dē iar do man zalt nach Christi unsers herren geburt Tausent fünff hundert vierzehn iar (1514).

Folio, old stamped calf.

URSE GRAF,

METAL-WORKER AND ENGRAVER AT BÂLE, CIRCA 1520.

Bartsch, vii. 456 ; *Passavant*, iii. 425.

PASSIONIS CHRISTI, UNUM EX QUATUOR EVANGELISTIS TEXTUM (*Pass.* ii. p. 140). Ringmannus Philesius ad lec.

Illustrated with the series of twenty-four woodcuts (2). At the end is the figure of our Saviour, with the emblems of his Passion, standing by the tomb. Passavant considers them to be by Urs Gemberlein.

Joannes Knoblochus imprimebat Argen.

Folio, blue morocco.

JEROME BOSCH (AGNEN),

PAINTER AND ENGRAVER: BORN 1470; DIED 1518.

Bartsch, vi. 354; *Passavant*, ii. 284.THE TEMPTATION OF S. ANTHONY, dated 1522 (*Pass.* 2).

Engraved on wood, after his own design.

JOHANN WECHTLIN DE STRASBURG,

PAINTER AND ENGRAVER AT STRASBURG, CIRCA 1500.

THE engraver designated by Bartsch as Jean Ulric Pilgrim, from researches made at Bâle, has, according to Passavant, been discovered to be Johann Wechtlin. The name frequently occurs in the archives of the city of Strasburg.

Bartsch, vii. 449; *Passavant*, iii. 327.

DAS LEBEN JESU CHRISTI GEZOGEN AUSS DEN VIER EVANGELISTEN.

On the back of the title are some verses, with the initials at the foot I. S. A.; the first letters of each succeeding line of the verses form the name of the author, "Joannes Scotus Argentinensis." Illustrated with a series of thirty-seven woodcuts of the Life and Passion of our Saviour. The title-page is by Urse Graf, and five of the woodcut series of the Passion by him are inserted in the volume.

Gedruckt zu Strössburg durch Johannem Knobloüch in dem iar do man zalt MDVIII. Nach Sant Bartholomeus tag.

Folio, red morocco.





HANS HOLBEIN.



HANS HOLBEIN,

PAINTER AND WOOD-ENGRAVER : BORN AT AUGSBURG, 1494 ;
DIED IN LONDON, 1543.



HANS HOLBEIN the younger was born at Augsburg, 1494-5 ; the son of an artist of considerable talent, many of whose paintings are in the Museum of the city. On the death of his first wife, Hans Holbein the father, according to Von Stetten, married the daughter of Hans Burkmail, with whom he was closely associated.

Of this second marriage, Hans the eldest child was, from his early youth, educated in his father's studio. The family, it has been stated, removed to Bâle in 1516 ; but beyond his numerous drawings in the Museum, no record exists of the father's residence there, and his death is registered in the Painters' Book at Augsburg in 1524. It is clearly ascertained that Hans the son, accompanied by Ambrose his stepbrother (by his father's first wife), went to Bâle in the autumn of 1516,—his portraits of the burgomaster Jacob Meier and his wife in the Museum of the city having upon them the date 1516,—and that he did not leave Augsburg before the month of June in the same year is proved by his crayon drawing, in the Imhof collection at Berlin, of the bride of Ulrich Fugger of Augsburg, who was married there on the 10th June 1516. At Bâle is his masterly pen-drawing of the Sale of Indulgences in 1517 by John Tetzel. The rare wood-engraving from it is ascribed to Hans Lutzelburger, as also the other oblong woodcut, its companion, known as the "Christus vera lux," with our Saviour in the centre attracting the crowd of penitents on the left to the emblematical "vera lux" burning before him, and the group of priest-clad recusants on the right retreating towards the gulf open to receive them.

The history of the life and art career of Holbein is narrated in *Some Account of the Life and Works of Hans Holbein, Painter of Augsburg*, by R. N. Wornum (8vo, London, 1867) ; and in *Holbein und seine Zeit*, by Dr. Alfred Woltmann (Leipzig, 1866-68). From

them we learn his association with the development of wood-engraving, which early in the sixteenth century rapidly attained such high excellence and importance under the patronage of the Emperor Maximilian. Passavant, in the third volume of *Le Peintre Graveur*, and A. F. Didot, in his *Essai sur l'Histoire de la Gravure sur Bois* (8vo, Paris, 1863), give descriptions of the different woodcuts attributed to Holbein and his brother Ambrose, and of the title-pages and various compositions after their designs, arranged by Passavant according to subject, and by Didot chronologically. Dr. Woltmann, differing in many respects from the last-named writers, in a revised edition of his book, printed at Leipzig in 1874-76, catalogues all the works of Holbein, adopting that of Passavant for the woodcuts, with alterations in the order of their arrangement, and enlarged by additions and critical remarks.

The brothers were evidently attracted to Bâle through the prospect of employment by the distinguished printer Froben in the illustration of his publications, the application of engraving for the purpose having then become so popular. Froben succeeded to the business of the Amerbachs, the printers of theological works, they having invited him to join them; and attained deserved celebrity by editing and publishing in 1516 a complete edition of the writings of S. Jerome in several folio volumes. On Holbein's arrival in the city, being of the same age as Bonifacius Amerbach, the friend of Erasmus, he became intimate with him, subsequently painting his portrait, dated 14th October 1519. The collection of Holbein's works accumulated by Amerbach, with evident appreciation of his friend's talent, is in the Bâle Museum.

The humorous marginal illustrations by Holbein to the "*Stultitiæ Lays*," one of them being a sketch of its author in his study playing the hurdygurdy, and Erasmus's retaliation in inscribing the name of Holbein over the figure of the glutton at table, "*nitidus epicuri de grege porcus*," show the terms of familiarity existing between the scholar and the artist. The treatise had been written by Erasmus to wile away the hours of a sickness he was invalided with at Sir Thomas More's house. Patinus, in the short memoir of Holbein's life prefixed to his octavo edition in 1676 of the *Stultitiæ Lays*, illustrated with engravings by Merian of these marginal drawings, quotes the latter part of the story, and thence infers that Holbein was reduced to the lowest state of poverty, "*quam et mores inconditi et nimius vini amor adauxit*;" but the inference is a groundless calumny, there being no foundation for it.

The first title-page made for Froben, representing Mutius Scævola

and Porsenna, trophies being on the sides and a group of children at the top, designed for *Æneæ Platonici Dialogus de Immortalitate Animæ*, with the monogram H. H. on the left side, was printed at the end of 1516. In the following year appeared the title-border, with the subject of Calumny dragging Innocence before Midas, and at the top the battle of Arminius and Quintilius Varus, having Ambrose Holbein's monogram A. H. and the date 1517. In that same year several other ornamental frontispieces were executed, especially the interesting one of groups of children in an architectural border, with Froben's device on a shield at the foot, and "HANS, HOLB" engraved on scrolls on either side at the top.

In 1518 Froben published the *Utopia* of Sir Thomas More, using the last-mentioned architectural border for the first leaf of sheet C, and another for the title, of rich arabesque design, with the face of our Saviour on a shield held by two angels at the top, and at the bottom the subject of Lucretia stabbing herself in the presence of her husband. This treatment of the story of Lucretia was repeated for the fresco soon afterwards painted by Hans Holbein on the façade of Jacob van Herstentein's house at Lucerne, unfortunately demolished in 1824. On the twelfth page of the book there is a representation of the Island of Utopia, where Ægidius is on the lower right-hand corner, and on the left Sir Thomas More, and Hythlodæus describing his discovery, a ship being moored immediately beyond them. Sir Thomas More's explanation was that he received the account of the Kingdom of Utopia whilst on a diplomatic mission to Antwerp, from a companion (Hythlodæus) of the navigator Amerigo Vespucci, whom he met in company with his friend Peter Gilles (Ægidius). At the head of the text, on the twenty-fifth page, is a representation, of Hythlodæus seated with Ægidius and Sir Thomas More, in his garden, "on a bench covered with green turves," More's son John Clemens approaching on the left, to whom Hythlodæus is narrating his adventures.

In 1519 Adam Petri printed in folio "Nüwe Stattracten und Statuten der loblichen Statt Friburg im Prysaw gelegen, gedruckt von Adam Petri 1519," the first page having the arms of the city with two lions for supporters. On the reverse is a large woodcut, occupying the entire page, of the Madonna with the infant Saviour in her arms, seated on a throne under a canopy, S. George holding his banner, standing on the left, and on the right Bishop Lambertus with his crosier, the composition surrounded by an architectural border. The monogram H. H. is at the left-hand corner of the

daïs. The looped festoons, suspended across the top of the arch, accord with the treatment so frequently occurring in Holbein's bistre drawings for glass-painting. The design has much affinity with the Correggio altar-piece at Dresden, and is similar to that ascribed to Holbein in the church of Renchen, near Solothurn, discovered by Herr Jetter, and restored by Herr A. Eigner, the keeper of the Gallery of Paintings at Augsburg.

The illustrations to the *Utopia*, and the altar-piece in Adam Petri's book, were most probably cut in the wood by Hans Holbein. Notwithstanding their crudeness of execution, evidently that of an unpractised hand, the above-named woodcuts have all his characteristic drawing and manner. But he thenceforth abandoned the attempt to follow the mechanical occupation of wood-engraving, his talent affording him far more profitable and congenial employment. The numerous title-pages, issued during succeeding years after his designs and classified under his name, are, some few of them, by his brother Ambrose, but the greater proportion by Hans Lutzelburger, and the artist using the monogram I. F., and other unknown engravers.

Of "Hans Lutzelburger, Formschnider genant Franck," we have no particulars, beyond the fact that members of the family are enrolled on the registers in Bâle and Colmar. The name is so printed in full beneath a woodcut of the fight of naked men in a wood, dated 1522, and also beneath a set of initial letters, with Death subjects, on one sheet. The engravings attributed to him have great precision and beauty of outline, accompanied with thorough knowledge of drawing. Those of the unknown artist I. F. are likewise executed with delicacy and distinctness, in many instances closely approaching the workmanship of Lutzelburger, although less artistic in drawing. He is the engraver of the clever composition of the Peasants' Dance and the Chase after the Fox. But the cutting, being in relief upon some soft metal, soon wore down, and the clearness is lost except in early impressions.

Dr. Woltmann, referring to Froben the printer, attributes to him the monogram I. F. from his designation of "calcographus"—a designation he received from his being a type-caster as well as printer, and supplying the printers with their types. Erasmus enthusiastically eulogises his learning; and he could scarcely have found time or inclination, in the midst of his onerous duties of editing and printing the abstruse theological works issued from his press, for the making decorative designs for the title-pages of his books. He was sixty years of age in 1520, and too advanced in life to have been so

occupied. There is an initial letter N having the monogram I. F. and the year 1520 upon it. Froben died in 1527. Didot (p. 230) also considered the I. F. affixed to many of the plates in Froben's publications, all of which apparently are of metal, to be his monogram. But, according to the most probable interpretation, it is that of Ian (Hans) Franck, who was one of the engravers of Burkmaier's Triumphal Procession of the Emperor Maximilian.

The first series of Bible illustrations Holbein's name is identified with, is that of the twenty-one woodcuts to the Apocalypse of the New Testament, "*Das neue Testament yetz Klarlich auss dem rechten grundt Teutsch*," printed by Henri Petri in 1523. In 1525 Thomas Wolff published another Testament in German; and in the same year a French edition of it with the translation of Le Fevre d'Estaple, both illustrated with impressions from the last-named blocks. We find them again used for the illustration of the Apocalypse of the first edition of the folio German Bible, printed by Christoffel Froschover at Zurich in 1531. They are manifestly from the drawings of Holbein, copied materially after the fifteen woodcuts by Albert Durer, so popular throughout Germany since their first publication in 1498, Holbein adding six other subjects, raising the number to twenty-one, all of them adapted from the Albert Durer series. The German Testament was prefaced by a title-page, engraved by Lutzelburger, with the monogram "H. L. Fur." in the lower left-hand corner. The Death initial letters embodied in the text of the Testament, impressions of some few of which are likewise found in the first edition of the Froschover Bible, were cut by Lutzelburger, there being prints of the alphabet on one sheet in the Museums at Bâle and Dresden, with the inscription at the foot, "Hans Lutzelburger, Formschnider genant Franck."

A large proportion of the illustrations of the Old Testament, so well known as the "*Icones Veteris Testamenti*," must have been drawn by Holbein prior to 1531. The first engravings from them, or rather of sixty-five out of the eighty-eight of the series, are found amongst the numerous woodcuts by various hands, interspersed in the text of the above-named Bible printed in that year, a subsequent edition of it having appeared in 1536. The remaining twenty-three, comprising many of the most spirited of the "*Icones*," are not in the Bible; but in their stead, especially of the Destruction of Pharaoh's host (12), Ruth in Boaz's field (31), David killing Goliath (34), the Taking away the Treasures of the Temple (55), and the Destruction of the Assyrian host (56), there are inferior designs of

the same incidents, thus palpably affording *prima facie* evidence that the additional designs were drawn by Holbein, certainly subsequent to the first publication of the Bible of 1531, if not of the second in 1536.

The series of the ninety-two woodcuts of the "Icones Biblicæ" (the four preliminary cuts from "Les Simulachres de la Mort" making up the number) appeared in 1538, in their publication at Lyons in that year, by the brothers Melchior and Gaspar Trechsel, with the title, "Historiarum veteris Instrumenti icones ad vivum expressæ," a second edition being issued by the same printers in the following year. Many are of inferior execution, but the greater proportion are beautiful specimens of wood-engraving, both in their sharpness of cutting, and in the perfect gradation of perspective and drawing wherewith in so small a space each subject is delineated. From their resemblance in style with "Les Simulachres et Historiées Faces de la Mort" and numerous other contemporary wood-engravings ascribed, from the like similarity, to Lutzelburger, they are generally considered to have been engraved by him.

"Les Simulachres" was published by the brothers Trechsel at Lyons in the same year, 1538. In the preface there is an expression of regret at the death of the "Imaginier," regarded as referring to Lutzelburger. Such also was the opinion of Dr. Woltmann in the first edition of his work. Whilst engaged in making researches amongst the archives of the city of Bâle, being employed upon them with the view of obtaining information for Dr. Woltmann, Dr. Edouard His discovered some entries, under the year 1526, relating to Melchior Trechsel of Lyons having given bail, in case other demand should be made, respecting the delivery to him of some woodblocks ("Formen") of a deceased master woodcutter, the name not being given; and a further entry in the same year of certain claimants against the goods of "Hans," a woodcutter deceased, the name of Melchior Trechsel of Lyons for seventeen gulden being amongst them. The results of Dr. His's researches were published by him in an article in the *Gazette des Beaux Arts* for December 1871, and they were embodied by Dr. Woltmann in the revised edition of his book, which he had materially altered and rewritten, the inference drawn being that the "Hans" in question was Lutzelburger; and that consequently, from his having died prior to or in 1526, all the woodcuts engraved by him must have been so previous to that year. This argument would materially unsettle the question as to the engraver of many of the subjects of the "Icones," the previously named omissions of the most important of the series.

from the Froschover Bible of 1531 proving that the drawings for these omitted cuts had not then been made by Holbein, and consequently that the alleged engraving of them by Lutzelburger, prior to or in 1526, or even prior to 1531, must be erroneous.

Contemporaneously with the issue of the "Icones" by the Trechsels, they likewise printed at Lyons in the same year, 1538, a folio Latin Bible, illustrated with impressions from the same blocks, with one, at the commencement, of the Fall of Adam and Eve, oblong in form like those of the "Icones." A woodcut from the design is at the beginning of the Froschover Bible, of which a facsimile is printed at the foot of page 126.

The engravings throughout "*Les Simulachres*" are generally regarded as the work of Lutzelburger. The monogram H. L. is on the subject of the Duchess. From the designation in German over each of the forty impressions before the letterpress, it is evident that, prior to the blocks coming into the possession of the Trechsels, other use of them had been intended, than their publication in illustration of the French treatise with which they first were issued. The cut of the Astronomer, not included amongst these proofs, is in the first published edition of 1538. In a subsequent edition, printed by the Frellons, also at Lyons, who had succeeded to the business of the Trechsels, twelve more cuts appeared, four of them of children. And in a later one, the seventh, in 1562, the number was increased by eight others. After this no further additions were made.

The question as to the Dance of Death and the Bible pictures has been investigated by the different writers upon Holbein before mentioned. The passage in the preface to the edition of 1538 of the Dance of Death, "*tres grandement vient à regretter la mort de celuy qui nous en a icy imaginé si elegantes figures,*" so frequently considered to refer to the death of Holbein, but whose death did not occur until 1543, is held by Didot to allude to the "*Imagier*" or "*Imaginier*" by whom the woodblocks were engraved. He gives a quotation from Ducange's Glossary as to the word "*imaginier*," that it must be interpreted as the sculptor of the work. The lament in question, so strongly expressed, considered to have reference to Lutzelburger as the engraver of the woodcuts, must be abandoned, if Dr. Woltmann's assumption of his death prior to or in 1526 is correct; for it can scarcely be deemed as applying to a then comparatively unknown woodcutter, who had been dead upwards of eleven years.

Contemporary confirmation of the Dance of Death and the Bible cuts having been engraved from drawings by Holbein is given by

the poet Bourbon de Vandœuvre, in the verses in the edition of his poems printed at Lyons in 1538, with his portrait prefixed :

“Dum mortis Hansus pictor imaginem exprimit
Tantâ arte mortem rettulit, ut mors vivere
Videatur ipsa ; et ipse se immortalibus
Parem Diis fecerit operis hujus gloria.”

And by his verses prefixed to the second edition of the “Icones” (Lyons, 1539) :

“Cernere vis, hospes, simulacra simillima vivis
Hoc opus Holbinæ nobile cerne manus.”

The two frontispieces to the Froschover Bible, printed in black and red, are amongst the interesting title-pages designed by Holbein : the first is surrounded with twelve subjects of the Creation and the Fall of Man ; the second, with incidents in the life of S. Paul. There were no illustrations of the New Testament in the first edition of this Bible, but for the Apocalypse the blocks cut for the Testament of 1523 were again used. To a later edition, 1545, of the Bible were added a series of illustrations of the four Gospels, and reduced copies of those of the Apocalypse. Jackson, in his treatise on wood-engraving, at the end of a long notice of the works of Holbein, gives a copy of the cut of the genealogy of our Saviour from the New Testament compositions, ascribing it (p. 458) to Holbein. But the whole of the series, designed and engraved throughout by one hand, is feeble in design and execution, and has no analogy with the work of Holbein ; the reduced copies of the Apocalypse cuts, although dwarfed in size, retain the characteristic drawing of the originals.

Holbein remained a citizen of Bâle, being employed there and in the neighbourhood until 1526, during which period he executed some pictures for the church of Lucerne, and decorated the walls of the house of Jacob von Hertenstein, as before mentioned. He likewise made numerous designs for glass-painting, and amongst some few of them in England a drawing of the Annunciation is in this collection, of which a reduced facsimile faces the commencement of this notice. In 1526, at the end of the year, on the instigation of Erasmus, and furnished by him with letters to Sir Thomas More, an acquaintance with whom had originated on the occasion of his illustrating the *Utopia*, Holbein went to England. The plague then raging in the town may have hastened his departure from Bâle. He continued to reside in London until his return to Bâle in the autumn of 1529, remaining there up to 1531, during which

period he most probably made the drawings for the Old Testament illustrations, or at any rate such of them as first appeared in print in the Froschover Bible of 1531. In 1531 he went back to London. He paid another and his last visit of only a few weeks to Bâle in 1538, and thenceforth took up his abode in London. In 1539 he was sent to Cleves by Cromwell, and painted the Lady Anne, the daughter of the Duke, and was lucky to be saved from the fate of his patron immediately following that lady's marriage, which the artist's portrait had perhaps helped to bring about. He continued to reside in London until his death in the parish of S. Andrew Undershaft, in the month of November 1543, a victim ultimately to the plague he had hurriedly escaped from in 1526.

Passavant, iii. 353.

THE PATRON SAINTS OF THE TOWN OF FRIBOURG ; the Madonna with the infant Saviour enthroned in the centre. The monogram H. H. is on the dais on the left (26).

DE OPTIMO REIP. STATU, DEQUE NOVA INSULA UTOPIA libellus vere aureus clarissimi disertissimiq, viri Thomæ Mori inclytæ civitatis Londinensis civis et vicecomitis. Epigrammata Thomæ Mori. Epigrammata Des. Erasmi Roterodami.

With the two woodcuts (39, 40) and the two titles (92, 103), the second having "HANS, HOLB" on either side at the top. The border with the subject of Mutius Scevola (91) is on the frontispiece to the Epigrams of Sir Thomas More, and the border with the beheading of S. John the Baptist is on the frontispiece to the Epigrams of Erasmus.

Basilæ, apud Jo. Frobenium mense Martio An. MDXVIII.

Quarto, olive morocco.

AMBROSE HOLBEIN.

Passavant, iii. 421.

THE CALUMNY OF APELLES. Title-page to the works of Tacitus. With the monogram A. H., dated 1517 (1).

HERCULES GALLICUS. Title-page to the works of Isocrates. With the monogram H. F. (2).

IMAGO VITÆ AULICÆ. Title-page to the Apologia of Erasmus (3).

HANS LÜTZELBURGER.

Passavant, iii. 445.

THE DANCE OF DEATH. After the designs of Holbein (p. 365). The subject of the Duchess has the monogram H. L.

Proof impressions before the letter-press, wanting the first two of the Creation and the Fall of Man.

With an impression, before the letter-press, of the woodcut of Death and the soldier, one of the twelve additional illustrations first printed in the edition of the "Imagines Mortis" of 1547.

Mounted in a volume.

LES SIMULACHRES ET HISTORIÉES FACES DE LA MORT. A Lyon Soubz l'escu de Coloigne.

Illustrated with forty-one woodcuts.

Excudebant Lugduni Melchior et Gaspar Trechsel Fratres 1538.

First edition, quarto, brown morocco, by Bauzonnet.

IMAGINES MORTIS. Duodecim Imaginibus præter priores. Lugduni sub scuto Coloniensi.

Illustrated with fifty-three woodcuts.

Lugduni, excudebat Joannes Frellonius, 1547.

Fifth edition, small quarto, ornamented green calf, by Kalthoeber.

HISTORIARUM VETERIS INSTRUMENTI ICONES ADVIVUM EXPRESSÆ (p. 359). Lugduni sub scuto Coloniensi.

Illustrated with ninety-two woodcuts.

Excudebant Lugduni Melchior et Gaspar Trechsel Fratres, 1538.

First edition, quarto, maroon morocco.

ICONES HISTORIARUM VETERIS TESTAMENTI. Lugduni, apud Joannem Frellonium.

Illustrated with ninety-four woodcuts.

Lugduni, excudebat Joannes Frellonius, 1547.

The first of two publications in 1547. For the second the

blocks were plugged and restored where broken, the prints being heavier and uniform in colour throughout. Several of the verses at the foot were altered, and errors corrected.

Fifth edition, quarto, brown morocco.

THE IMAGES OF THE OLD TESTAMENT lately expressed, set forthe in Ynglishe and Frenche, vuith a playn and brief exposition. Illustrated with ninety-four woodcuts.

Printed at Lyons by Johan Frellon, the yere of our Lord God, 1549.

The sixth edition, quarto, blue morocco, by Bauzonnet.

FRONTISPIECE TO "DAS NEW TESTAMENT," printed by Adam Petri at Bâle, 1525. SS. Peter and Paul at the sides, with emblems of the Evangelists in the four corners (73).

PORTRAIT OF ERASMUS (57).

First state, with two lines of verse.

THE BATTLE OF NAKED MEN IN A WOOD (2).

Wanting the inscription at the foot.

HANS FRANCK—I. F.

THE SENDING FORTH THE APOSTLES TO PREACH THE GOSPEL.

"Ite in mundum universum." The Trinity in a glory of angels at the top, and emblems of the four Evangelists at the sides. With the monogram I. F. (75).

The original plate is preserved at Bâle.

HOMER CROWNED BY CALLIOPE, the other Muses attendant in groups. On either side, portraits with their names on scrolls, of philosophers and writers, King Solomon being in the centre at the top. With the monogram I. F. (97).

THE CHASE OF THE FOX (99) and THE PEASANTS' DANCE (100).

Columns on the sides entwined with fruit-branches and climbing children.

A facsimile of this border is used for the title to the notice of the works of Holbein.

DIE GANTZ BIBEL.

Illustrated with two woodcut title-pages, printed in black and red, after the designs of Holbein: the first with twelve subjects of the Creation and the Fall of Man; the second with events in the life of S. Paul. The text of the Old Testament is illustrated with woodcuts—a great proportion of them from the designs of Holbein; and that of the Apocalypse of the New Testament, with impressions from the twenty-one woodblocks cut from the designs of Holbein for the New Testament of Adam Petri of 1523.

Getruckt und vollendet zu Zurich bey Christoffel Froschover am xii. tag Meyens in dem jar do man zelt MDXXXI.

The colophon is of the first part, there being none at the end.

First edition, folio, old impressed vellum, with clasps.

A reduced facsimile of the first of these frontispieces is used as a title to the German School of Engraving.

THE WOODCUTS IN THE FROSCHOVER BIBLE, cut from a copy of the edition of 1545, arranged with those of the "Icones Biblicæ" of the English and French edition of 1549. With the series of woodcuts to the New Testament, taken from the 1545 edition of the Froshover Bible, followed by reduced copies of the twenty-one Apocalypse illustrations.

Mounted and bound in a folio volume, half-green morocco.

A SERIES OF TITLE-PAGES, INITIAL LETTERS, ALPHABETS, AND VARIOUS WOODCUTS, after the designs of Holbein.

Arranged in a portfolio.

ΜΩΡΙΑΣ ΕΓΚΩΜΙΟΝ. Stultitiæ Laus Des. Erasmi Rot. Declamatio, cum commentariis Ger. Listrii et figuris Jo. Holbenii.

With portrait of Erasmus and two of Holbein, and engraved title by Caspar Merian after a design of Holbein.

Illustrated with engravings of the 83 designs drawn by Holbein in the margins of the copy at Bâle of the work printed by Froben in 1514. Basileæ, Typis Genathianis, MDCLXXVI.

Octavo, calf.

MORIÆ ENCOMIUM, OR A PANEGYRICK UPON FOLLY.

Illustrated with rude engravings imitated from the prints in the Bâle edition, and a portrait of Erasmus by Sturt.

London: C. J. Woodward, 1709.

Octavo, calf.

OUVRE DE JEAN HOLBEIN, ou recueil de gravures d'après ses plus beaux ouvrages. Par Chrétien de Mechel. A Basle chez l'Auteur, MDCCLXXX.

ICONES VETERIS TESTAMENTI.

Illustrations of the Old Testament, engraved on wood, from designs by Hans Holbein (by John and Mary Byfield).

With an introduction by Thomas Frognall Dibdin (London : Pickering, 1830).

Octavo, half morocco.

HOLBEIN'S DANCE OF DEATH.

With an historical and literary introduction, and copies of the fifty-three woodcuts (London : John Russell Smith, 1849).

Octavo, cloth.

LUCAS JACOBS VAN LEYDEN,

PAINTER AND ENGRAVER: BORN AT LEYDEN, 1494;

DIED THERE, 1533.



LUCAS VAN LEYDEN'S history, from its commencement until the moment of its close, would read as bordering on the imaginative, were not the incidents preserved to us authentic in their reality. Dutchman by birth, Fleming in his art association, but far more German in style, it is difficult to decide the school he should be classified with. The son of Hugo Jacobs, he was born at Leyden in

1494, and commenced his studies under Cornelius Engelbrechtsen. The character of his work is so much in accordance with that of the German artists, that he has very generally been ranked amongst them. The different writers enumerate a long list of his paint-

ings ; the triptic of the Last Judgment at Leyden, in its importance and the state of its preservation, being the example from which they can best be estimated.

His earliest efforts were evidently, from the dates upon his engravings, devoted to their production ; the contemporary popularity they attained, both in his own country and in Italy, is attested by the notices of them in Albert Durer's letters, and by Marc Antonio's adaptation of some of their beautiful landscape backgrounds to the designs of Michel Angelo and Raphael he was engaged in reproducing. The print of Mahomet and the Monk Sergius was executed when Lucas van Leyden was only fourteen years of age. The date of 1508 upon it is unquestionable, and in Marc Antonio's print of "Les Grimpeurs," after Michel Angelo, dated 1510, the background is copied.

Placed very early in life in a position of independence through his precocious talent, he married in his twenty-first year a daughter of the wealthy family of Boschhuizen of Leyden. His lavish living and fantastic fashion in dress must have astonished the steady burghers of Holland. Having removed to Antwerp, he found himself in a more genial atmosphere for displaying his vanity ; and in the height of his elation at being chosen a member of the Painters' Guild of S. Luke, he launched out into all the extravagance and dissipation of the gay city, giving numerous public entertainments to the artists, one dinner alone at Middleburg having cost him sixty florins. Albert Durer, in his diary in 1521, writes that Master Lucas, "a little short man," had invited him to dinner ; he further mentions they had exchanged their printed works (Albert Durer valuing his own at eight florins), and that he had taken Lucas van Leyden's portrait. There is a fine chalk-drawing in Lord Warwick's Collection which has all the appearance of being the portrait in question ; on the lower left-hand corner, in later writing, is a large letter L. placed between the numerals, and beneath them may be detected the nearly erased monogram A.D. with the date. In 1527 Lucas van Leyden fitted up a sloop, richly furnished at much cost, and started on an expedition through Zeeland, Flanders, and Brabant, the painter Mabuse accompanying him. The voyage was a continued indulgence in luxurious expense ; on one occasion he appeared in a costume of yellow silk, his dissolute companion being in equally gay attire,—probably the celebrated paper-suit painted by him to imitate the silk he had sold, which had been presented to him by the Marquis de Veere for his appearance in at an entertainment held in honour of the Emperor Charles V.

The climate of the canals and swamps of Holland, uncongenial for such a mode of existence, sent Lucas van Leyden home invalided. Poison was alleged as the cause of his illness ; but his constitution, never a strong one, impaired by the course he had been pursuing, sank under the consumption which had set in, and he died in 1533, working with his pencil in bed nearly to the moment when he was summoned away. His only daughter, who married young, presented him with a grandson as his last breath was flitting, the name of Lucas in his honour having been given to the child ; but a pang and a reproach only was elicited, that he would be forgotten and his young successor alone be thought of.

Amidst the fevered life he led, his hand was never idle, diligently providing the means for the profusion indulged in. His engravings are very numerous, many of them important in elaborateness of detail and talent of conception. No inspiration was derived from the tranquil subjects of the country around him ; his fertile fancy aided him in the representation of the varied incidents of active life he delighted in, grouping his figures with singular vigour and brightness of arrangement. As an artist of dramatic effect he is unrivalled ; his two important prints of Our Saviour shown to the people, and The great Crucifixion, are brilliant specimens of drawing and clever treatment, the due prominence of the principal personages of the scene being distinctly preserved, whilst the various illustrative accessories, introduced with happy thoughtfulness of effect and truth of perspective, in no wise interfere with the motive of the composition.

Bartsch, vii. 331 ; *Passavant*, iii. 3.

THE FALL OF ADAM AND EVE (7).

SUSANNA AND THE ELDERS, dated 1508 (33).

THE ADORATION OF THE KINGS OF THE EAST, dated 1513 (37).

THE REPOSE IN EGYPT (38).

From the Garford Collection.

THE BAPTISM OF OUR SAVIOUR (40).

THE RAISING OF LAZARUS (42).

OUR SAVIOUR CROWNED WITH THORNS, dated 1519 (69).

OUR SAVIOUR PRESENTED TO THE PEOPLE, dated 1510 (71).

THE CRUCIFIXION, dated 1517 (74).

First state, the date in reverse.

With impressions in the second state, having the date corrected, and in the late state, when the plate had been reworked throughout.

From the Munro Collection.

THE MADONNA WITH THE INFANT SAVIOUR SEATED UNDER A TREE, dated 1523 (84).

From the Hawkins Collection.

THE HOLY FAMILY IN A LANDSCAPE (85).

MARY MAGDALENE in the midst of the pleasures of the world (122).

This is one of the large and most carefully executed of Lucas van Leyden's engravings. Attempt at an explanation of the subject has been unsuccessful. The designation given is that of Bartsch ; Passavant makes no mention of it.

THE MAGDALENE IN THE DESERT (123).

MAHOMET AND THE HERMIT SERGIUS, dated 1508 (126).

Amongst the Cottonian manuscripts in the British Museum is one of the Travels of Sir John Mandeville in the East, dated 1356, from which the following is an extract :

'And Machomete loved well a gode heremyte that duelled in the desertes, a myle fro Mount Synay, in the weye that men gon fro Arabye toward Calder and toward Ynde, o day iorny fro the zee, wher the marchauntes of Yenyse comen often for marchandize. And so often wente Machomete to this heremyte that alle his men wer wrothe, for he wolde gladly here this heremyte preche, and make his men wake alle nyght ; and therefore his men thoughten to putte the heremyte to deth, and so befell upon a nyght that Machomete was dronken of gode wyn, and he fell on slepe, and his men toke Machomete's sword out of his schethe while he slepte, and therwyth thei slowgh this heremyte, and putte his sword al bloody in his schethe agen. And at morne whan he fond the heremyte ded he was fully sory and wroth, and wolde have don his men to deth ; but thei alle withe on accord (said) that he him self had slayn him whan he was dronken, and schewed him his sword al bloody, and he trowed that thei hadden seyde soth. And than he cursed the wyn, and al that drynken it. And therfor Sarrazines that be devout drynken never no wyn ; but some drynken it priuily, for zif thei dronken it openly thei scholde ben reproued.'

CHRISTIAN FAITH, represented by an undraped woman holding a cross and the emblems of the Eucharist (127).

LUCRETIA (134).

THE PILGRIMS (149).

THE MILKWOMAN, with the cowherd and cows, dated 1510 (158).

UYLENSPIEGEL (159).

The first copy, in the style of the original, described by Bartsch. And the copy by Hondius, dated 1644.

ADAM AND EVE, a woodcut (1).

DIRK VAN STAR,

PAINTER AND ENGRAVER IN THE NETHERLANDS IN THE
EARLY PART OF THE SIXTEENTH CENTURY.

PAUL BEHAIM, in his MS. catalogue of 1618, calls this unknown Master Dietrich von Stern ; Passavant, from the style of his work, considers that he was a native of Holland. His elaborately worked engravings, finished with great care, are evidently from his own designs, several of them being highly artistic in their composition. The dates range from 1522 to 1544.

Bartsch, viii. 26 ; *Passavant*, iii. 23.

S. PETER WALKING ON THE SEA, dated 1525 (4).

From the Hawkins Collection.

S. BERNARD KNEELING IN ADORATION OF THE INFANT SAVIOUR
IN THE ARMS OF THE MADONNA, dated 1524 (8).

LUDWIG KRUG,

METAL-WORKER AND ENGRAVER OF NUREMBERG (1500-1560).

JEAN NEURDORFFER, in his notice of the artists of Nuremberg written in 1546, describes Ludwig Krug as the son of Hans Krug, a goldsmith of Nuremberg; that he was established there in 1523, and died after 1535.

Bartsch, vii. 535; *Passavant*, iii. 132.

THE NATIVITY, dated 1516 (1).

THE MADONNA SUCKLING THE INFANT SAVIOUR, seated on a bank in front of a ruined gateway.

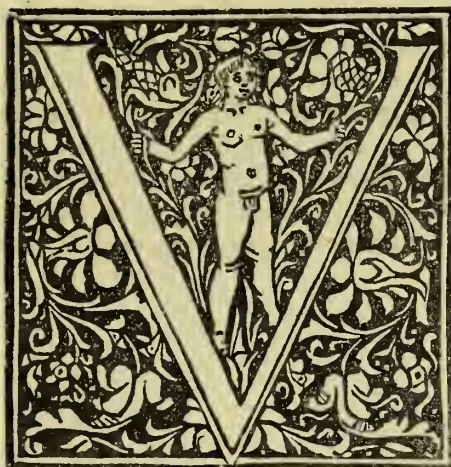
Undescribed by Bartsch (*Pass.* 13).

OUR SAVIOUR WITH HIS HANDS TIED; an attendant angel on either side holding the emblems of the Passion (6).

TWO NAKED WOMEN, emblematical of life and death (11).

ALBERT ALTDORFER,

PAINTER AND ENGRAVER: BORN AT RATISBON CIRCA 1480;
DIED THERE, 1538.



ALRICH ALTDORFER, the reputed father of Albert Altdorfer, was living at Ratisbon in 1478: the family is supposed to have come from Altdorf in Switzerland. Recent researches in the town records have brought to light interesting particulars of the artist's life. Enrolled a citizen in 1505, a distinction not conferred until after the attainment of twenty-five years of age,

he must have been born about 1480; in 1509 he received an order from the Council to paint a picture for the choir of S. Peter's Church, followed in quick succession by other commissions. The test of his prosperity is gathered from his acquisition, added to by subsequent purchases, of a house with tower and courtyard still remaining, there being preserved in it several of the stone tablets removed from the Jews' synagogue, the demolition of which he was active in promoting.

Architecture was his main occupation, and the source of the wealth he accumulated. Of his few pictures, the most important is that of the fight between Alexander and Darius, painted for the Archduke William of Bavaria in 1529, now in the Munich Gallery. Notwithstanding an abnegation of all the rules of perspective, it is a masterpiece of clever painting, with its elaborately minute drawing and finish of the countless hordes of figures introduced into the scene. There are some few other pictures at Augsburg, Nuremberg, and Berlin: his engravings, minute and thin in their treatment, and his woodcuts, are quaint and original. More important engagements, however, monopolised his attention: in 1519 he was

a member of the outer Council, busy carrying into effect a decree for the expulsion of the Jews from the city, and the destruction of their synagogue, of which he made two views, one of the interior, and the other of the portico (*B.* 63-64), both dated 1519. A church dedicated to the Madonna was erected on the site, and Altdorfer painted some of the frescoes on its walls. His zeal in these matters was followed by his promotion in 1526 to the inner Council, and he was nominated town architect. The numerous buildings he was employed upon could have left but little time for other occupations; he erected public halls, a wine and meat market, and at the time of his death, in 1538, he was constructing new fortifications—a considerable expenditure having been made upon them. By his will, accompanied with an interesting inventory of his effects, he left his property to his brother Ehrard, an artist, and his two sisters and their descendants. His brother Ehrard, jointly with Jacob Binck, illustrated a German Bible, printed at Lubeck in 1533 by Ludwig Dietz (*Pass.* iv. 45). *Bartsch*, viii. 41; *Passavant*, iii. 301.

THE REPOSE IN EGYPT (5).

THE CRUCIFIXION (7).

THE INFANT SAVIOUR (10).

THE MADONNA AND CHILDREN, dated 1507 (15).

S. SEBASTIAN (23).

HERCULES AND A MUSE (28).

VENUS AND CUPID (33). The composition is engraved by Marc Antonio.

DIDO (42).

WOODCUTS.

THE HISTORY OF THE FALL OF MAN (1-40).

THE SACRIFICE OF ABRAHAM (41).

THE RESURRECTION OF OUR SAVIOUR, dated 1512 (47).

THE THREE CROSSES in front of a decorated porch. Frontispiece to *Ein Brieff an den Cardinal Ertz bischoff zu Mentz. Mart. Luth.*

Undescribed.

AN ARCHITECTURAL BORDER with children. Frontispiece to *Der Prophet Daniel. Deudsch. Mart. Luther.* Wittemberge, 1530.

Undescribed.

HEINRICH ALDEGREVER,

PAINTER AND ENGRAVER: BORN AT PADERBORN, 1502;

DIED AT SOEST, 1558.



F the numerous artists at the commencement of the sixteenth century, grouped under the designation of the "Little German Masters," Heinrich Aldegrever, as a copper-plate engraver, has left us the most numerous specimens of his industry. The character of his work, in the treatment of foliage and the various accessories of ornamentation, as also in the drawing of the figure, is closely assimilated

with that of Albert Durer, although there is no positive evidence of his having been his pupil; the master's influence, however, is perceptible in the whole series of his compositions. His prints of the four Evangelists, worked out from the drawings of or upon the plates George Pencz the assistant of Albert Durer had commenced and affixed his monogram to, although but slightly confirmatory, suggest a link of association between them. His abnegation of the Church's authority, and his outspoken concurrence in the communistic doctrines, which were brought under judicial examination at Nuremberg, resulting in the condemnation of his brother artists in 1524, lend support to the received opinion that he was at the time in alliance

with them, and avoided a similar fate by taking timely warning and making his escape. Munzer and his followers, the preachers of the sedition, were driven from Nuremberg; and the banishment, immediately following, of the brothers Beham and George Pencz, relieved the city of its dangerous inhabitants. The wholesale destruction of the peasants who joined Munzer, with the execution of the latter in 1525, suppressed for a time all possibility of further revolt. In 1532 however, Aldegrever was in prominent fellowship with the Anabaptist leaders, the fresh outbreak which had arisen in Westphalia assuming more formidable proportions than the previous one so ruthlessly stamped out in 1525.

Heinrich Aldegrever was the son of Heinrich Aldegrever, "trippenmacher" of Paderborn, a cutter of the wooden shoes, their manufacture, from the facility of river transport, rendering them most probably an article of no inconsiderable commerce. From his own engraved portrait, dated 1530, his then age being stated upon it as twenty-eight, he was born in 1502, in the same year with Barthel Beham, and two years later than Hans Sebald Beham. Nearly all his prints, upwards of three hundred in number, are dated, ranging, with the exception of a small vignette of 1522, from 1527 to 1555. Although inferior in composition and dramatic treatment, there is much approximation in his delineation of the figure and in his method of engraving with that of Lucas van Leyden. In vigour of expression, and refined and masterly manipulation of all the accessories of the subject, his portraits have never been surpassed, that of Duke William of Juliers being the most artistically treated and lifelike of all of them; and his decorative designs and patterns for metal-chasing, in their ready flow of drawing, are unrivalled in intricate but harmonious combinations and finish of workmanship. He had taken up his residence in his native city, and continued there for some years in the practice of his profession, until his complicity in the fresh rebellion in 1532 induced his removal to Soest; in that year fourteen of the citizens of Paderborn were executed for heresy in the market-place; and his father, infirm with age, openly avowed his concurrence in their opinions, and claimed to share the fate of his fellow-townsmen; the old man's life was spared, a heavy fine being imposed upon him. To the artist's second engraved portrait of himself, dated 1537, "Suzatiensis" is added to the name; his portraits of the leaders of the Anabaptists, John of Leyden and Knipperdolling, are both dated 1536; and although, from their looks of bold effrontery, evidently completed whilst they were at the zenith of

their short-lived exaltation, the publication was not made until after their execution in January of that year. The attributes of the ball and crown, and the costly paraphernalia wherewith John of Leyden is decorated, notwithstanding the rigid condemnation in their preaching of ornamental attire, show that a far different result had been anticipated, than the annihilation of the dreams of worldly potentiality indulged in. Aldegrevier cut the dies for the coins John of Leyden had issued ; and it is surprising he should have escaped, considering his open complicity in the proceedings. The Archbishop of Munster retook the city in June 1535, after a siege of some months : the leaders were subjected to protracted tortures ; and the merciless putting to death of all who had been engaged in supporting their cause accomplished the thorough suppression of it. Escaping across the Rhine to the north-west verge of Germany, Aldegrevier found refuge in the depths of the extensive forests of Cleves, and obtained an asylum in the Duke's strongly fortified city, continuing his residence in the district for some years, the portrait he engraved of Duke William of Juliers being dated 1540.

He must have obtained permission to return to Soest prior to 1545, the archives of the town containing entries during that year of legal proceedings with the authorities of Paderborn for the recovery of property inherited from his father, who had died there. The same archives apprise us that at an antecedent period he had been complained against by a fellow-townsmen, Daniel, for painting the portraits of Von Holk and his mistress in the garbless condition the Anabaptists indulged in. He died at Soest in 1558, and was buried in the church of St. Peter.

Bartsch, viii. 362 ; *Passavant*, iv. 102

THE HISTORY OF THE FALL OF ADAM (1-6).

From the Hawkins Collection.

THE MADONNA, dated 1553 (50).

THE MADONNA SEATED, dated 1553 (52).

THE MADONNA SEATED, dated 1527 (55).

THE FOUR EVANGELISTS, dated 1539 (57-60).

TITUS MANLIUS, dated 1553 (72).

PARIS, VENUS, AND CUPID, dated 1551 (99).

PYRAMUS AND THISBE, a circular print (101).

OUR SAVIOUR TRIUMPHANT, dated 1550 (116).

A NAKED WOMAN HOLDING AN APPLE IN ONE HAND, AND AN
HOURGLASS IN THE OTHER, dated 1529 (134).

THE DANCE OF DEATH, dated 1541 (135-142).

VIGNETTE: A TRITON CARRYING A NYMPH (201).

A DANCE OF CHILDREN (205.) The copy.

A PANEL OF ORNAMENT, dated 1528 (224).

THREE CHILDREN CARRYING A BEAR, dated 1529 (231).

DESIGN FOR A SCABBARD, dated 1532 (247).

A TABLET WITH THE ROMAN ALPHABET, three children on either
side, dated 1535 (250).

DANCE OF FOURTEEN CHILDREN, dated 1535 (252).

The design of the centre group of eight of the children is
engraved by Marc Antonio.

EIGHT CHILDREN AT PLAY AT THE SIDE OF A BATH, dated
1539 (267).

A PANEL OF ORNAMENT (279.) The copy.

A PANEL OF ORNAMENT, dated 1552 (285).

HANS SEBALD BEHAM,

PAINTER AND ENGRAVER: BORN AT NUREMBERG, 1500;
DIED AT FRANKFORT, 1550.



CONSIDERABLE additions to the accounts collected by Passavant respecting the "Little German Masters" have been furnished in *Sebald und Barthel Beham zwei Maler der Deutschen Renaissance* von Adolf Rosenberg (8vo, Leipzig, 1875).

The important incident in the career of the brothers Hans Sebald and Barthel Beham was their trial for blasphemy and sedition in 1524. The promulgation of the principles of the Reformation was unrestrained in Nuremberg, and for some time the far more advanced opinions of Munzer had been stealthily disseminated amongst numbers of the inhabitants without the cognisance of the authorities. On their becoming acquainted with the pernicious character of his teaching, steps were taken for its suppression, resulting in Munzer and Karlstadt with their followers being driven from the city. Amongst the young artists were many energetic disciples of the dangerous doctrines, and a secret brotherhood existed for their support. On the expulsion of the leaders, information was given to the magistrates, and the two Behams and George Pencz, who from the pupil had become the assistant of Albert Durer, were cited before them. An interesting report of the examination has been preserved; they boldly stated their want of faith in the authority of the Church and the efficacy of baptism and the other sacraments,—George Pencz being the most extreme of the three in the assertion of his disbelief, and his repudiation of all constituted authority. The trial resulted in their banishment from the city.

Hans Sebald was born in Nuremberg in 1500, Barthel in 1502; of Hans Sebald there is an impression of a medallion portrait with

the legend BARTOLMS BEHAM, AET. XXIX. AN. XXXI. The name was common in Nuremberg ; and from Martin Beham, who was born there in 1430, and became eminent as a geographer, being erroneously credited with the discovery of America, their descent is claimed.

Notwithstanding the violence of their opinions, permission for their return was not long withheld, and they resumed the exercise of their profession, as we learn from the dates upon their engravings. The merciless suppression of the Peasants' war in 1525 must have enforced upon all who had escaped, and still held their dangerous doctrines, a rigid concealment of them. Hans Sebald was again at Nuremberg in 1526, having made the designs for the woodcut illustrations of a satirical poem against the Pope, printed there in that year ; and his proportions of the horse are dated in 1528, the drawings purloined, as it is alleged with some appearance of accuracy, from Albert Durer, who was then recently deceased. The brothers were at Munich on the occasion of Charles V.'s entry into the city in 1530. And at Mayence Hans Sebald was for some time resident, as there he painted the only undoubted picture by his hand, now in the Louvre, for the top of a table for Albrecht the Archbishop, with scenes from the life of David ; it is very minutely drawn, and signed and dated 1534. The originality is questioned of another similar table picture ascribed to him, with rural and sporting subjects, in the Berlin Museum.

Engraving, however, on copper, and the designing and publishing his numerous woodcuts, were the main occupation of Hans Sebald Beham. Of the first there are nearly three hundred specimens, the earliest distinguishable by the letter P, as the initial of his name, B after a short time being substituted. A small woman's head bears the first date of 1518. Of the woodcuts, which are equally numerous, several of large size were executed, the doings of his peasant acquaintances supplying incidents for his pencil. His visit to Munich afforded him the subject for one of the most interesting (169), the delineation of the triumphal entry of Charles V. into the city, on the 10th June 1530. Two others of importance are the story of the Prodigal Son (128) in one composition, engraved on eight blocks, and The village festival (168), dated 1535, on four blocks : the separate groups of the revellers are frequently repeated in his copper-plate engravings. The illustration they convey of the rude habits of the time, in the portrayal of events in the Peasants' war, and of tavern life in its coarse reality, with the names on scrolls over the actors in the scene, renders them of much interest.

In 1534 Hans Sebald Beham had taken up his abode in Frankfurt, being enrolled a citizen in that year, and continued to live there for the remainder of his days. His coat of arms (254), dated 1544, has the legend, "Sebaldt Beham von Nurmberg, Maler jecz wonhafter Burger zu Francfurt."

His life is alleged to have been an irregular one; the subjects of many of his prints support the allegation, and his features, from his pencil-sketch of them, are rough and sensual, bespeaking the pursuits he probably indulged in. It has been stated that he kept a house of riotous entertainment in Francfort; and in an article in the *Artitisches Magazin*, 1790, Husgen brings his career to a close by the account that he drowned himself in the river Maine, for which there is no authority. Professor Colvin, in the essays upon the Little German Masters, published in *The Portfolio*, 1877, remarks that from his taking up his residence in Francfort until the close of his life, on the 22d November 1550, he pursued one incessant course of industry, of which his own hand supplies the evidence in the dates upon his engravings. The demand for them is seen in the frequently recurring rework of the plates as they became enfeebled by printing from; and their different states are described in a catalogue of the engravings on copper, published by the Rev. W. J. Loftie in 1878.

Barthel, if not so original, was the more refined of the two artists, there being a delicacy of execution in his prints never acquired by the elder brother. About ninety only are catalogued, 1520 being the earliest date; their lesser quantity is accounted for by the occupation of his time in painting the numerous pictures he received commissions for. He seems to have been inconvenienced even less than his brother by the youthful bravado of his opinions, the recantation or abandonment of them alone enabling us to account for his having in 1527 been taken into the service of the ultra-Catholic princes, Ludwig and Wilhelm of Bavaria. He painted for them various altar and religious pieces and portraits still extant, but with successive repaintings, in the Castle of Schleissheim. Amongst his portraits one of the Elector Otto Heinrich in the Gallery at Augsburg, from the similarity of the features, was for a long time regarded as that of King Henry VIII. of England. Of his other paintings the most important collection is in the Gallery of Prince Furstenberg, at Donaueschingen, in Wurtemberg. They are mainly of a devotional character, widely at variance with his early disbelief. Amidst his occupation upon these religious paintings, he found time to engrave three very beautiful portraits. He

was at Munich, as before mentioned, with his brother in 1530, on the occasion of the entry of the Emperor Charles V. into the city, and made the drawings for the two engravings of the Emperor and his brother Ferdinand (*B.* 60, 61), both dated 1531. He subsequently engraved the portraits of Duke Ludwig of Bavaria (*B.* 62) and Erasmus Balderman of Nuremberg (*B.* 63), the latter being dated 1535. Our further knowledge is but slight, and confined to what can be gathered from his prints; they are all of high merit, and bear comparison with some of the best specimens of Italian workmanship. Their originality, however, and German teaching are undisputed, and the ascription to him by Passavant of certain of the prints of Marc Antonio has no ascertained foundation. In 1527 he was in the service of the Bavarian princes. In that year the Spanish troops had entered Rome, and the great school of artists there established was broken up. Any sojourn by Barthel Beham in Italy could not have been until a later period, as for many subsequent years we have the record of the times and places of his employment. Duke Wilhelm of Bavaria sent him to Italy in 1540. Our record ends with the statement by Neudorfer, the writing-master at Nuremberg, that he died obscurely, without men's knowing, in Italy in the year 1540. Few of his prints are dated, and it has been considered that after his death his brother Hans Sebald reworked the plates of many of them. This may have been the case in some instances; but an examination of the style of the two brothers does not go far to establish it, or to disturb the acknowledged individuality to which each of them is entitled.

Bartsch, viii. 112; *Passavant*, iv. 72.

ADAM AND EVE, dated 1536 (5).

ADAM AND EVE; Death standing between them in the place of the tree, with the serpent entwined around his neck, dated 1543 (6).

ADAM AND EVE DRIVEN FROM PARADISE, dated 1543 (7).

JUDITH PUTTING THE HEAD OF HOLOFERNES INTO A SACK HELD BY HER ATTENDANT (11).

JUDITH SEATED, HOLDING THE HEAD OF HOLOFERNES, dated 1547 (12).

JOB AND HIS FRIENDS, dated 1547 (16).

THREE SUBJECTS OF THE MADONNA (17-19).

THE MADONNA, with the Infant Saviour sleeping on a table, on which is a skull (20).

THE MARRIAGE AT CANA (23).

OUR SAVIOUR AND THE WOMAN OF SAMARIA (24).

OUR SAVIOUR AT SUPPER IN THE HOUSE OF SIMON THE PHARISEE (25).

THE MAN OF SORROWS, dated 1520 (26).

OUR SAVIOUR STANDING ON THE GLOBE, dated 1546 (30).

THE PARABLE OF THE PRODIGAL SON (31-35).

OUR SAVIOUR AND THE APOSTLES, each dated 1520 (36-42).

THE TWELVE APOSTLES AND THE FOUR EVANGELISTS (43-58).

COMBAT BETWEEN ACHILLES AND HECTOR (68).

CIMON NOURISHED BY HIS DAUGHTER, dated 1544 (75).

CLEOPATRA (77).

DIDO, dated 1519 (80).

THE WIDOW APPEALING FOR JUSTICE TO THE EMPEROR TRAJAN (82).

In two states.

THE JUDGMENT OF PARIS, dated 1546 (89).

VENUS AND CUPID (90, 91).

THE LABOURS OF HERCULES (96-107).

LEDA, dated 1548 (112).

THE SEVEN LIBERAL ARTS (121-127).

AN EMBLEMATICAL FIGURE, called "La Religion Chrétienne victorieuse" (128).

THE KNOWLEDGE OF GOD AND THE SEVEN CHRISTIAN VIRTUES
(129-136).

CHARITY (137).

GOOD AND ADVERSE FORTUNE (140, 141).

DEATH SURPRISING A WOMAN IN HER SLEEP, dated 1548 (146).

THE YOUNG WOMAN AND DEATH, dated 1541 (149).

DEATH SEIZING A NAKED WOMAN, dated 1546 (150). And the
copy.

DEATH AND THE THREE WOMEN (151).

THE VILLAGE FESTIVITIES, dated 1546 (154-163).

THE VILLAGE FEAST (161). A reversed engraving by Hans
Sebald Beham of the subject in the preceding series with
variations, amongst them the couple embracing on the further
side of the table being omitted.

PEASANTS FIGHTING (165).

THE BRIDE BETWEEN HER HUSBAND AND HER FATHER (185).

THE STANDARD-BEARER AND THE DRUMMER, dated 1544 (199).

GROUP OF NAKED CHILDREN ; a small round plate (210).

THE BUFFOON AND TWO MEN AND TWO WOMEN SEATED AT A
TABLE (212).

THE TWO BUFFOONS (213).

THE BUFFOON AND TWO WOMEN AT A BATH, dated 1541 (214).

A WOMAN RECLINING, with the penance of S. John Chrysostom in
the background (215).

A VIGNETTE. Two winged children and a cuirass, dated 1544
(227).

A WINGED CHILD surrounded by a scroll with a Roman alphabet, and a child surrounded by a scroll with a German legend (229, 230).

A VIGNETTE, with a mask, dated 1543 (231).

A VIGNETTE, with three Satyrs (232).

A VIGNETTE, with a vase and two winged children (233).

A RICHLY ORNAMENTED VASE, two children with escutcheons at the base, dated 1531 (242).

A VASE, the base formed of two dolphins, with a child on either side, dated 1524 (243).

THE SHIELD OF ARMS OF SEBOLDT BEHAM, dated 1544 (254).

A FANCY SHIELD OF ARMS with a lion rampant, dated 1544 (255).

VIGNETTES, each of them of a child holding a shield and a helmet (258, 259).

WOODCUTS.

THE PASSION OF OUR SAVIOUR (84-91).

THE CHURCH OF CHRIST AND ANTICHRIST. Title-page of *Biblia Sacra Testamenti*, Nurnberg, 1530. The Evangelists at the sides, and at the top our Saviour triumphant. Undescribed.

THE APOCALYPSE OF S. JOHN (92-120).

Typi in Apocalypsi Joannis depicti ut clarius vaticinia Joannis intelligi possint; on fifteen leaves, printed on both sides of the paper.

Francoforti Christianus Egenolphus excudebat D.M.XXXIX.

Quarto, olive morocco.

THE HOLY FAMILY UNDER A TENT (121).

THE HOLY FAMILY UNDER A TREE (123).

THE BANQUET OF HERODIAS, in two sheets (*Pass.* 174).

Passavant describes the left-hand composition only. In that of the right, of the same size, a party of men and women are feasting at a table in the foreground, and in the landscape beyond is a river, in which are several bathers.

THE SEVEN PLANETS (*Pass.* 181-187),

In the first states, but damaged and laid down. That of Venus (187) partly deficient. With a copy of Mercurius (185).

BARTHEL BEHAM,

PAINTER AND ENGRAVER: BORN AT NUREMBERG, 1502;
DIED IN ITALY CIRCA 1540.

Bartsch, viii. 81; *Passavant*, iv. 68.

CLEOPATRA, inscribed "Cleopatra," before the date (12).

LUCRETIA (14).

COMBAT OF NAKED MEN, the skull of a horse on the ground on the left (16).

COMBAT OF NAKED MEN. On a scroll at the top is inscribed "Titus Gracchus," dated 1528 (17).

COMBAT OF NAKED MEN. The fight for the standard (18).

APOLLO AND DAPHNE (25).

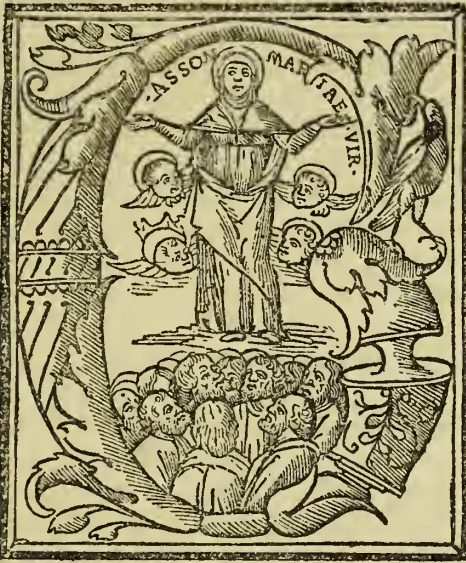
In the first state, before the inscription "Apollo Daphne" on the tablet at the foot. And an impression with the inscription.

THE JUDGMENT OF PARIS. A circular print (26).

VIGNETTE. Four winged children with a chimerical horse (59).

GEORGE PENCZ,

PAINTER AND ENGRAVER : BORN AT NUREMBERG ;
DIED AT Breslau, 1550.



GEORGE PENCZ is the only one of the German artists contemporary with him of whom there is direct evidence that he was a pupil of Albert Durer ; the date of his birth is unknown, and the first notification of him occurs in 1521, in connection with the municipality of Nuremberg. The authorities of the city had been thrown into a state of agitation by the announcement of an intended visit from

the new Emperor Charles V. Albert Durer had just returned from the Netherlands, and was commissioned to decorate the walls of the town-hall, and render them suitable for the state reception to be held. The story of Calumny, after the legend of its treatment by Apelles, then so popular, was deemed to be the best pictorial argument to avert the Emperor's displeasure the council was in much anxiety about. The court-painter was out of health, and unable to undertake the execution of the fresco : but he made the design for the composition, for which he received 100 florins, and his clever pen-sketch of it is in the Albertina at Vienna ; the painting was intrusted to George Pencz, who had for some time been engaged with him as assistant, and the fresco completed under the master's direction still adorns the town-hall of Nuremberg.

The intimacy between Albert Durer and his pupil continued until

the trial of the latter with the brothers Beham, in 1524, for their dangerous complicity in the doctrines of Munzer. "Die gottlosen Maler," as he was designated, being the most obnoxious of the three, in the subversive tendency of his opinions, and his repudiation of the authority of any law, divine or human, was with his companions banished from the city.

Beyond the fact of his having been a native of Nuremberg, nothing has been ascertained of George Pencz's parentage or of his career after 1524. The long list of his engravings tells of the life of industry he pursued during the subsequent quarter of a century. His monogram upon the four prints of the Evangelists engraved by Aldegrever, having also the latter's monogram and the date 1539 upon them, indicates an acquaintance between the two artists. A curious feature in the art history of the brothers Beham and George Pencz is the devotion of so large a proportion of their time to the representation of Bible history, considering their strongly expressed disbelief in the efficacy of its doctrines or the teaching of the Church. The life of our Saviour is illustrated by George Pencz with peculiar grace of treatment in a series of twenty-six plates (*B.* 30-54). The supposition that he went to Rome is supported by his print of the taking of Carthage, inscribed "Julius Romanus inventor," with a tablet at the bottom on the right, "Georgius Pencz, Pictor Nurnberg faciebat anno MDXIXXXIX.;" the printers' names upon it in the later states showing it to have been first in the hands of Antonio Salamanca, and subsequently of Nicolas van Aelst of Rome. The engraving of The prisoners, after Giulio Romano, No. 66 in Bartsch's catalogue of the works of George Ghisi, is ascribed to Pencz by Passavant, and has much the character of his work.

Passavant, in his remarks upon the artist's prints, refers to the Triumphs of Petrarch (117-123) to strengthen the attribution he makes of the Murder of the Innocents, after Raphael (*B.* xiv. 18), to Pencz, adding that it is generally preferred to the print by Marc Antonio (*B.* xiv. 20). A comparison with these ill-drawn compositions of the Triumphs of Petrarch shows how erroneous is such an ascription; further proof, if any were needed, is supplied by the impressions from the two plates of the Murder of the Innocents by Marc Antonio in this collection, being printed on paper from the same mill, with the water-mark upon both of them of a pair of shears.

Neudorffer states that George Pencz's death took place on the same day as that of his son Ægidius, in the month of October 1550, at Breslau.

Bartsch, viii. 319; *Passavant*, iv. 101.

SARAH PRESENTING AGAR TO ABRAHAM (1).

ABRAHAM DISMISSING AGAR (3).

ESTHER BEFORE AHASUERUS (8).

THE HISTORY OF JOSEPH (9-12).

THE HISTORY OF TOBIT (13-19).

LOT AND HIS DAUGHTERS (20).

DAVID AND BATHSHEBA (21).

THE JUDGMENT OF SOLOMON (23).

JUDITH AND HER SERVANT WITH THE HEAD OF HOLOFERNES (25).

SUSANNA AND THE ELDERS (27).

SAMSON AND DALILAH (28).

OUR SAVIOUR AND THE WOMAN ACCUSED OF ADULTERY (55).

YOUNG CHILDREN BROUGHT TO OUR SAVIOUR (56).

THE CRUCIFIXION, dated 1547 (57).

THE GOOD SAMARITAN, dated 1543 (68).

THE CONVERSION OF S. PAUL, dated 1543 (69).

MEDEA AND JASON (71).

THE DEATH OF TITUS MANLIUS (76).

THE STORY OF TARQUIN AND LUCRETIA (78, 79).

DIDO STANDING BY A COUCH STABBING HERSELF (85).

THE POET VIRGIL SUSPENDED IN A BASKET (87).

THE JUDGMENT OF PARIS (89).

DIANA AND ACTEON (91).

THE TRIUMPH OF BACCHUS (92).

TRITON CARRYING OFF AMYMONE (93).

SOCRATES AND XANTIPPE (97).

SLOTHFULNESS "PIGRICIA" (100).

THE FIVE SENSES (105-109).

THE SEVEN LIBERAL ARTS (110-116).

From the Marshall Collection.

THE SIX TRIUMPHS OF PETRARCH (117-122).

From the Marshall Collection.

HANS BROSAMER,

PAINTER AND ENGRAVER: BORN AT FULDA, 1506;

DIED AT ERFURT, 1552.

Bartsch, viii. 455 ; *Passavant*, iv. 32.

THE LUTE-PLAYER, dated 1537 (17).

JACOB BINCK,

PAINTER AND ENGRAVER: BORN AT COLOGNE, 1490;

DIED AT KONIGSBERG, 1569.

FROM the correspondence of Christian III., King of Denmark, we learn that Jacob Binck was in his service as portrait-painter. The King was a patron of art and literature, associating with the learned men of the time ; and in the earnestness of his support of the reformed religion, he engaged at his expense Ludwig Dietz of Lubeck to print a Bible in Danish at Copenhagen, in 1550. It was illustrated with a series of woodcuts designed by Jacob Binck and Ehrard Altdorfer, the blocks having previously been used for a German Bible printed by Dietz at Lubeck. The Copenhagen

edition is prefaced with a woodcut portrait and the coat of arms of Christian III. A letter of the correspondence, dated 3d October 1549, addressed to Binck at Antwerp, gives an order for the portrait to be designed on the block of wood therewith sent, and directions to have it cut by competent persons, should he be able to find them.

The copies Jacob Binck made of the prints of Albert Durer and of the Behams associate him with the school of Nuremberg. Nothing is known of his origin or the place of his birth, save the supposition that he was a native of Cologne, from the addition of "Coloniensis" to his name on the print of Saturn, in his series of the heathen gods and goddesses, copied from Caraglio.

The King's letters apprise us that he was much in request with the members of the family, and engaged by them in the Netherlands and elsewhere upon various works of architecture and painting. Frequent demands for his return are made in his patron's letters, and in 1560 he went back to Copenhagen, the portrait before mentioned having been printed there in that year.

Eventually he took up his residence at Königsberg with his family, the Margrave Albert of Brandenburg having settled upon him an annual stipend. From an official letter to the Duchess of Mecklenburg, dated 26th August 1569, in reply to her application for some copies of portraits, commissioned to have been executed in plaster, of the deceased Margrave and his wife, the inability to send a favourable reply is stated to be because Binck, who had them in hand, was not long since dead.

Bartsch, viii. 249; *Passavant*, iv. 86.

THE MADONNA HOLDING THE INFANT SAVIOUR IN HER ARMS,
crowned by an angel, dated 1526 (*Pass.* 109). Copied in reverse
from the engraving (37) by Albert Durer.

DEATH VANQUISHING A SOLDIER (52).

THE MASTER I. B.

PASSAVANT conjectures that this unknown engraver was a native of Nuremberg, and that, from the character of many of his compositions, he visited Italy. He worked in the first half of the sixteenth century, the dates on his prints ranging from 1523 to 1530. *Bartsch*, viii. 299; *Passavant*, iv. 97.

VENUS, dated 1528 (15).

THE TRIUMPH OF BACCHUS, dated 1528 (19).

THE BATTLE OF NAKED MEN (21).

HOPE (24).

CHARITY (25).

JUSTICE (26).

THREE CHILDREN WITH ARMOUR (33).

THE CHILDREN-VINTAGERS, dated 1529 (35).

The composition is in the style of Raphael.

And a reversed copy of the group on the left-hand side, with the monogram R. B. in the upper right-hand corner.

JEAN LADENSPELDER D'ESSEN,

PAINTER AND ENGRAVER (1511-1554).

THE inscription on his portrait, "Imago Joannis Ladenspelder Essendiensis anno ætatis suæ xxviii.," is the only intimation we have of this unknown artist. The date 1554 is on three of his engravings. *Bartsch*, ix. 57; *Passavant*, iv. 142.

THE MADONNA WITH A SCEPTRE, having the Infant Saviour in her arms, standing on a crescent (*Pass.* 12).

VIRGIL SOLIS,

PAINTER AND ENGRAVER: BORN AT NUREMBERG, 1514;

DIED THERE, 1562.



OPPELMAYER states that Virgil Solis was born at Nuremberg; and from the curiously eulogistic verses printed with his portrait by the unknown Master B. I. (*Bartsch*, xi. 532, 28), we learn that he died in 1562, aged forty-eight. *Bartsch* catalogues a long list of his engravings, increased to upwards of six hundred by *Passavant*. In a passage of the before-mentioned verses,

written in the first person, it is expressed, "I have formed many artists, and the artists call me father." Long after his death the use of the interlaced monogram V.S. was continued by his followers.

Bartsch, ix. 242; *Passavant*, iv. 115.

THE BATH OF THE ANABAPTISTS (265). After Aldegrever.

WOODCUTS.

BIBLISCHE FIGUREN DESS ALTEN (UND DESS NEWEN) TESTAMENTS, gantz Kunstlich gerissen: Durch den weitberümpften Vergilium Solis, Maler und Kunststecher zu Nürnberg, 1565. Getruht zu Franckfurt am Mayn durch Johannem Wolffium.

Woodcut illustrations of the Old and New Testament. From the library of Dr. White of Lichfield.

Oblong quarto, in old calf binding.

FABULÆ VARIORUM AUCTORUM: nempè Æsopi, Aphthonii, Gabriæ, Babriæ, Phædri, Avieni, Abstemii. Opera et studio Isaaci Nicolai Neveleti cum notis ejusdem in eadem, cum figuris ligneis.

Illustrated with woodcuts.

Francofurti apud Christ. Gerlach & Sim. Beckenstein.

Small octavo, red morocco.

MELCHIOR LORCH,

PAINTER AND ENGRAVER: BORN AT FLENSBURG, 1527;

DIED AT COPENHAGEN, 1590.

Bartsch, ix. 500 ; *Passavant*, iv. 180.

PORTRAIT OF ALBERT DURER, dated 1550 (10).

CORNELIUS MATSYS,

PAINTER AND ENGRAVER AT ANTWERP IN THE FIRST
HALF OF THE SIXTEENTH CENTURY.

CORNELIUS MATSYS is registered as a member of the Fraternity of S. Luke at Antwerp in 1531. He was grandson of Quentin, and son of John Matsys, a painter, whose name appears on the books of the same Fraternity in 1501.

Bartsch, ix. 90, 97 ; *Passavant*, iii. 97.

JUSTICE AND PRUDENCE (2). Inscribed "COR MET."

BATHSHEBA AT THE BATH, dated 1549 (7).

JOST AMMAN,

PAINTER AND ENGRAVER: BORN AT ZURICH, 1539;

DIED AT NUREMBERG, 1591.

A CATALOGUE of his works was published by C. Becker at Leipzig in 1854. *Bartsch*, ix. 351; *Passavant*, iii. 463.

A DISPLAY OF FIREWORKS OUTSIDE THE WALLS OF NUREMBERG, dated 1570 (14).

WOODCUTS.

ΠΑΝΟΠΑΙΑ OMNIUM ILLIBERALIUM MECHANICARUM AUT SEDENTARIARUM ARTIUM GENERA CONTINENS, per Hartman Schopperum (8).

The series of 130 woodcuts illustrating the arts, sciences, trades, and other occupations.

Impressum Francofurti ad mænum, apud Georgium Corvinum impensis Sigismundi Feyerabent MDLXVIII.

Small octavo, vellum.

A TOURNAMENT HELD AT VIENNA BY THE EMPEROR MAXIMILIAN II., dated 1565 (21).

ANONYMOUS ENGRAVERS.

THE LIFE OF OUR SAVIOUR, commencing with the Annunciation and ending with the Descent of the Holy Spirit, having a preliminary plate of Adam and Eve taking the forbidden fruit, and another at the end of the Last Judgment. In a series of forty-six plates, measuring $3\frac{5}{16}$ inches high by $2\frac{5}{16}$ inches wide. They are all without monogram, number, or mark, except a plain tablet, similar in shape to that used by Marc Antonio, upon three of them—namely, The Scourging of our Saviour, The Presentation of the Reed, and The Nailing to the Cross. There is no water-mark upon the paper.

Mounted in a volume, red morocco.

A.

Passavant, iv. 155.

PYRAMUS AND THISBE, dated 1516 (2).

C. G.

Bartsch, ix. 17 ; *Passavant*, iv. 41.

GALATEA, dated 1537 (2).

DESIGN FOR A FRIEZE, a Satyr seated in the centre, dated 1537
(*Pass.* 25).DESIGN FOR A VASE, with the monogram, and the date 1536.
Undescribed.

G. F.

Bartsch, ix. 24 ; *Passavant*, iv. 107.TWO CHILDREN PLAYING WITH A LIONESS AND HER CUB, dated
1537 (8). After a design of Raphael.

I. S.

Bartsch, ix. 38 ; *Passavant*, iv. 158.

THE JUDGMENT OF PARIS, with the monogram, dated 1534.

A. C.

Bartsch, ix. 117 ; *Passavant*, iii. 34.DEATH VANQUISHING A SOLDIER (39). Copied in reverse from
the print (52) by Jacob Binck.

N. W., 1531-1537.

PASSAVANT describes an engraving (27) of a dagger-sheath, with the subject of Adam and Eve, having the artist's name "Niclas Wilborn," and dated 1536.

Bartsch, viii. 543; *Passavant*, iv. 139.

JUDITH IN THE TENT OF HOLOFERNES, naked men fighting on either side with horsemen retreating; the tent inscribed "OLIFRNUS;" dated 1537 (*Pass.* 19).

THE TRIUMPH OF PARIS AND HELEN, dated 1535 (6).

S.

PASSAVANT gives a long list of engravings by this master and his pupils, who appear to have worked at Brussels principally in making designs for theological works. On a series of engravings of the Apostles are the dates 1519-1520.

Bartsch, viii. 13; *Passavant*, iii. 47.

THE NATIVITY (*Pass.* 65).

B. A. D.

Bartsch, ix. 51; *Passavant*, iv. 173.

A YOUNG WOMAN AND AN OLD MAN STANDING BY A PEDESTAL.

Inscribed at the foot "Mors omnia mutat," with the monogram (*Pass.* 2).

W. C. I. E. F.

PASSAVANT interprets the monogram as "Wilhelmus Clivensis invenit et fecit," and that Wilhelm van Cleef was the brother of Henri and Martin van Cleef. He quotes the opinion of Hazard, that they are the initials of Wenceslaus Coberger, who was a pupil of Martin de Vos.

Bartsch, ix. 578 ; *Passavant*, iv. 240.

THE MADONNA WITH THE INFANT SAVIOUR SEATED IN A CHAMBER, dated 1586.

JONAS UMBACH,

PAINTER AND ETCHER: BORN AT AUGSBURG, 1624;

DIED THERE, 1700.

There is a catalogue of his prints by Winkler.

OUR SAVIOUR HOLDING THE REED ; three-quarter figure.

A FISHERMAN HOLDING A LANDING-NET ; his dog by his side.
An upright print.

TWO SPORTSMEN RECLINING, with dogs and game. An oblong print.

A WOODED LANDSCAPE ; two men on the right, goats on the left.
An oblong print.

FRIEDRICH AUGUST MORITZ RETZSCH,

DESIGNER AND ENGRAVER OF DRESDEN: BORN 1779;

DIED 1857.

THE SERIES OF THE ARTIST'S WORKS, engraved in outline. Bound in two volumes, with a manuscript memoir.
Oblong folio.

DANIEL HOPFER,

PAINTER AND ENGRAVER: BORN AT AUGSBURG, 1516;

DIED THERE AFTER 1549.

THERE were three brothers of the name—Daniel (or David), Jerome, and Lambert, of whom Daniel alone was possessed of any originality; the art occupation they were engaged in was mainly that of copying and adapting in a coarse and mannered style the works of other engravers. Paul von Stetten, in his *Kunst und Gewerbe-Geschichte der Stadt* (Augsburg 1779), gives some account of the family. *Bartsch*, viii. 471; *Passavant*, iii. 288.

ADAM AND EVE (1, 2).

THE LAST JUDGMENT (15).

OUR SAVIOUR DENOUNCING THE VICES OF THE PRIESTHOOD (31). The eight subjects on one sheet.

FRIEDRICH MÜLLER,

ENGRAVER: BORN AT STUTTGARD, 1782; DIED AT PIRNA,

NEAR DRESDEN, 1816.

THE MADONNA DI SAN SISTO. After the picture by Raphael in the Gallery at Dresden.

Impression with the letters.

LUDWIG GRUNER,

CONTEMPORARY ARTIST AND ENGRAVER.

THE MADONNA OF THE ANSIDEI FAMILY. From the picture by Raphael in the possession of the Duke of Marlborough at Blenheim.

Proof before letters.

OUR SAVIOUR ON THE MOUNT OF OLIVES. After the picture ascribed to Raphael, formerly belonging to the late Mr. Fuller Maitland, and now in the National Gallery.

THE SAME SUBJECT differently treated. After the picture by Raphael, formerly belonging to Samuel Rogers, and now to Lady Burdett-Coutts.

OUR SAVIOUR. Small three-quarter figure, his hand upraised in the act of blessing: "Pax vobis." After the picture by Raphael in the Tosi Gallery at Brescia.

Proof before letters, and an impression from another plate of the same subject, which was destroyed.

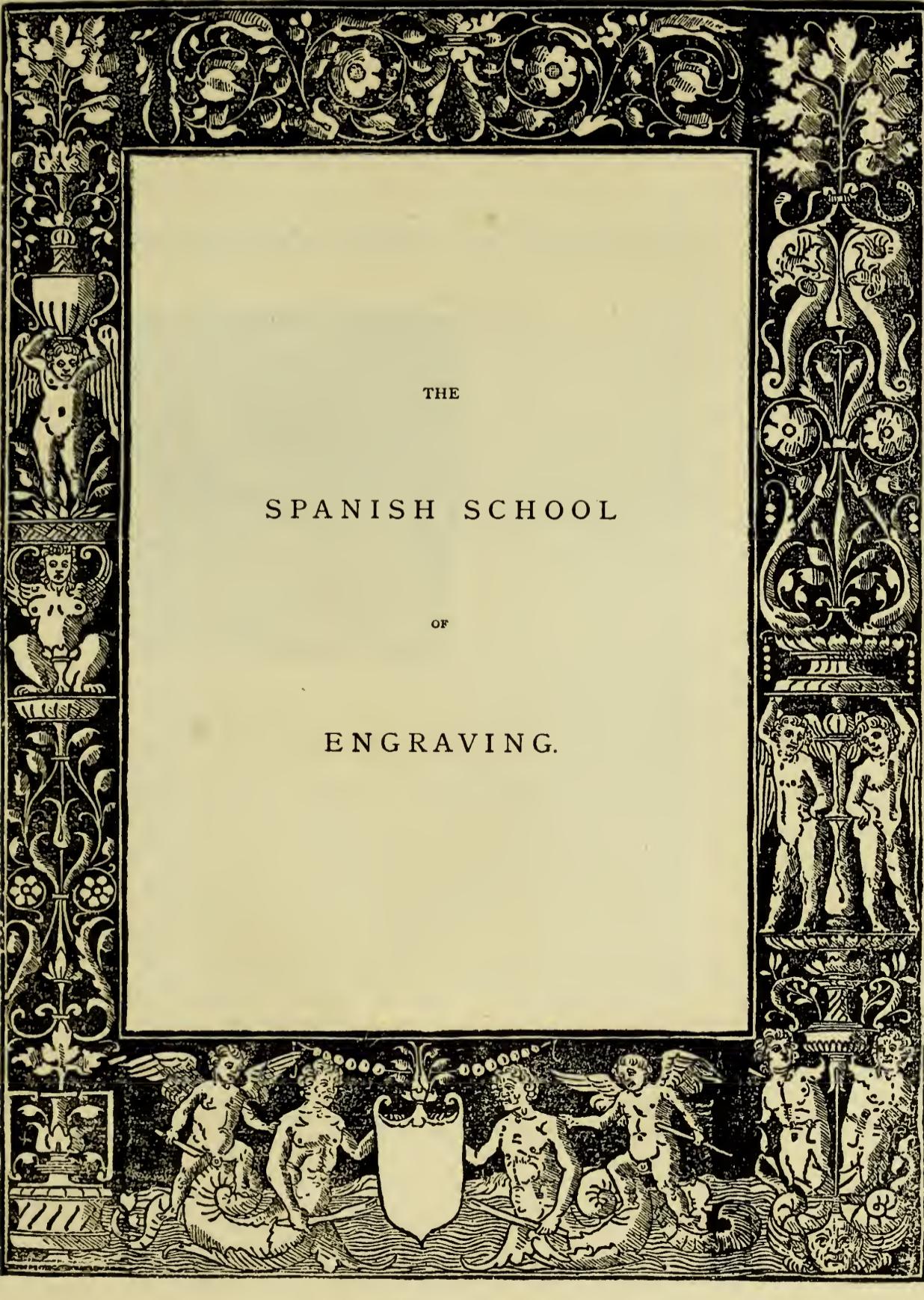
OUR SAVIOUR ON THE CROSS, and four saints. After the picture by Raphael in the possession of Lord Dudley.

Proof before letters, and a trial impression from the unfinished plate.

THE CHRISTIAN KNIGHT. After the picture by Raphael in the National Gallery.

Proof before letters, and a trial impression from the unfinished plate.





THE

SPANISH SCHOOL

OF

ENGRAVING.



THE SPANISH SCHOOL OF ENGRAVING.



PANISH art, and such knowledge as can be gleaned of any early cultivation of painting in the country, must be investigated in its ecclesiastical annals. Student life was fostered under the sternest cloister regulation, restricting permissible subjects for delineation to penances of austere ascetics, and the sufferings and torments of the wicked, to frighten

saints and sinners into submission to priestly guidance. The earliest exposition of its history is *El Arte de la Pintura* (Sevilla, 1649), by Francisco Pacheco, the master and father-in-law of Velasquez, wherein the rigid discipline painting in his day was trammelled with is minutely narrated. Drawing the undraped figure was altogether forbidden: we learn that an artist at Cordova incurred a severe reprimand—and well he deserved it—for having represented the Madonna at the foot of the cross in a hooped petticoat close at the hips, with a saffron-coloured head-dress:—to draw her feet unshod was an impropriety, the relic of one of her shoes preserved in the cathedral at Burgos making it manifest that she was in the habit of wearing them. Even the drapery adopted by Murillo was defined by the same authority, the Madonna having appeared to Doña Beatriz de Silva, who founded the order of the Immaculate Conception, in a blue-and-white dress, which Murillo succeeded in treating with such brilliant transparency.

The visits of Charles V. to the Netherlands generated a more liberal estimate of art and its creations. Titian happened to be at Bologna in 1530, during a stay the Emperor made in the city, and

a successful execution of his portrait occasioned an invitation to Madrid, resulting in commissions for many of the best of the great artist's works. The intimacy was continued during Charles V.'s reign; and on his abdication and withdrawal to the seclusion of Yuste, the celebrated apotheosis of himself and his son Philip, which Titian had painted, was selected for the solace of his retirement.

Notwithstanding the monastic severity wherewith art was governed throughout the reign of Philip II., much credit must be conceded to him for the patronage he extended to its professors, originating in his gigantic undertaking of building the Escorial, the first stone of which was laid on the 23d April 1563. The subjects of the acres of painted canvas and fresco required for its decoration were chosen with the keenest clerical dogmatism, a large selection being made from martyrdoms of sufferers for the orthodox faith, and from the diabolical scenes of torture invented by the ministers of the Inquisition for suppression of heresy. Amongst many artists personally recognised by the King, Alonso Sanchez was particularly distinguished; apartments were allotted to him in the palace, and the King addressed him as his "beloved son." The dumb painter, Juan Fernandez Navarrete, received constant employment, notwithstanding a reprimand administered to him by the committee who conducted the works of the Escorial, on account of some accessories introduced into his pictures, that he "should not add any cat or dog or other unbecoming figure, but that all should be saints, and such as incite to devotion." Navarrete made an ineffectual effort to prevent the mutilation of Titian's Last Supper, on its being cut to the size of a recess in the refectory where it was placed.

Philip III. inherited all his family's bigotry, with but little of their taste; many however of Titian's masterpieces at Madrid were purchased by him; and shortly after the commencement of his reign, Rubens, who had been sent to Spain on a diplomatic mission, made there a considerable stay, and painted several pictures for the King. Philip IV. ascended the throne in 1621, when in his sixteenth year; and his reign is memorable for the release of national art from priestly restriction. Diego Velasquez de Silva was born at Seville in 1599, and died at Madrid in 1660; Bartolomé Estéban Murillo, also a native of Seville, was born in 1616; they were both allowed the free exercise of their talent, and redeemed the Spanish School from the thralldom wherewith its development had been prevented. In 1623 Velasquez went to Madrid on the invitation of the minister Olivarez, and a portrait he made of Philip IV. brought

him into favour ; of several others subsequently painted eight are still in the royal collection, the well-known equestrian one amongst them. Apartments were allotted to Velasquez in the palace, and a familiar association ensued with the King, remaining unabated until the painter's death ; his landscapes and genre-pictures and lifelike portraits stand out in striking contrast to the dismal canvases wherewith art in Spain had previously been represented. After studying in his native city, Murillo removed to Madrid, and was received with generous encouragement by Velasquez : for two years he worked there, under the great painter's instruction, from the masterpieces collected in the Museum, returning to Seville in 1645. Many of his important compositions were painted for the churches of Seville, and the hospital, "La Caridad." His numerous pictures in the continental galleries and in England tell of the great facility he worked with, his popularity creating an extensive school, retained in its vitality for some time after the founder's death. An accidental fall from a scaffold brought his active life somewhat hurriedly to a close in 1682.

Philip IV. died in 1665, when his son Charles II. was only three years old ; the management of the State under the extreme bigotry of the Queen Dowager relapsed into the power of the Jesuits, and art in the country rapidly shared the same fate, and never revived. Luca Giordano was introduced in 1692 to decorate one of the ceilings of the Escorial, followed by his employment at Madrid for some years, and the pernicious example of his slight rapid manner precipitated the decadence which had taken place. In 1762 Raphael Mengs was appointed his cabinet painter by Charles III., and the influence he exercised was even more prejudicial than had been that of Luca Giordano.

In 1604 a fire occurred at the country Palace of El Pardo, in which numerous valuable pictures were burned : in 1734 the loss was increased by a similar calamity at the Palace in the Buen Retiro. But far more serious than both of them was the wholesale plunder of Napoleon and his generals. The Museum at Madrid, however, still retains its preëminence amongst the galleries of Europe, especially in its series of pictures by Titian and Velasquez.

At the commencement of the present century Ferdinand VII. occupied himself in rearranging and making various changes in the royal collections. The fine pictures in the Museum were taken down and stowed away to make room for gaudy French gilding and decoration, and clocks of every conceivable form and variety ; he removed all that had a semblance of nudity to a reserved gallery,

access being only permitted by special order. An amusing reference is made in Ford's *Handbook of Spain* to this penitentiary provided for Venus, Leda, Danae, and other similar improper ladies, Maria Louisa, wife of Charles IV., painted by Goya riding astride her horse, being amongst them. Immediately on Ferdinand's death, Queen Christina, his fourth wife, who survived him, restored them to freedom.

In the *Handbook* Spain is said to be no Paradise for the collectors of engravings. Josef de Ribera, who was born near Valencia in 1588, and studied under Francisco Ribalta, was the only Spanish painter who attempted the use of the etching needle or the graver, prior to the successful practice of it by Francisco Goya at the end of the last century:—the designation of Ribera as a Spanish etcher is but partially correct, his principal works having been executed at Naples, where he married a wealthy Italian lady, and continued to reside until his death in 1656. Ford's *Handbook of Spain*, and Sir William Stirling Maxwell's *Annals of the Artists of Spain* (3 vols., 8vo, London, 1848), abound with valuable information upon the art of the country.



JOSEF RIBERA, LO SPAGNOLETTO,

PAINTER AND ETCHER: BORN AT XATIVA NEAR VALENCIA,
1588; DIED AT NAPLES, 1656.

JOSEF RIBERA went to Naples in 1606, and became associated with Caravaggio, whose style and manner of painting he adopted. *Bartsch, xx. 77.*

THE MADONNA, S. John, and the Magdalene lamenting over the dead body of our Saviour extended on the ground (1).

S. JEROME IN THE DESERT READING (3).

S. JEROME IN TERROR IN THE DESERT, an angel in the air sounding a trumpet (4).

THE SAME SUBJECT differently treated (5).

S. PETER IN THE DESERT KNEELING IN PENITENCE (7).

A POET CROWNED WITH LAUREL STANDING IN MEDITATION (10).

FRANCISCO GOYA,

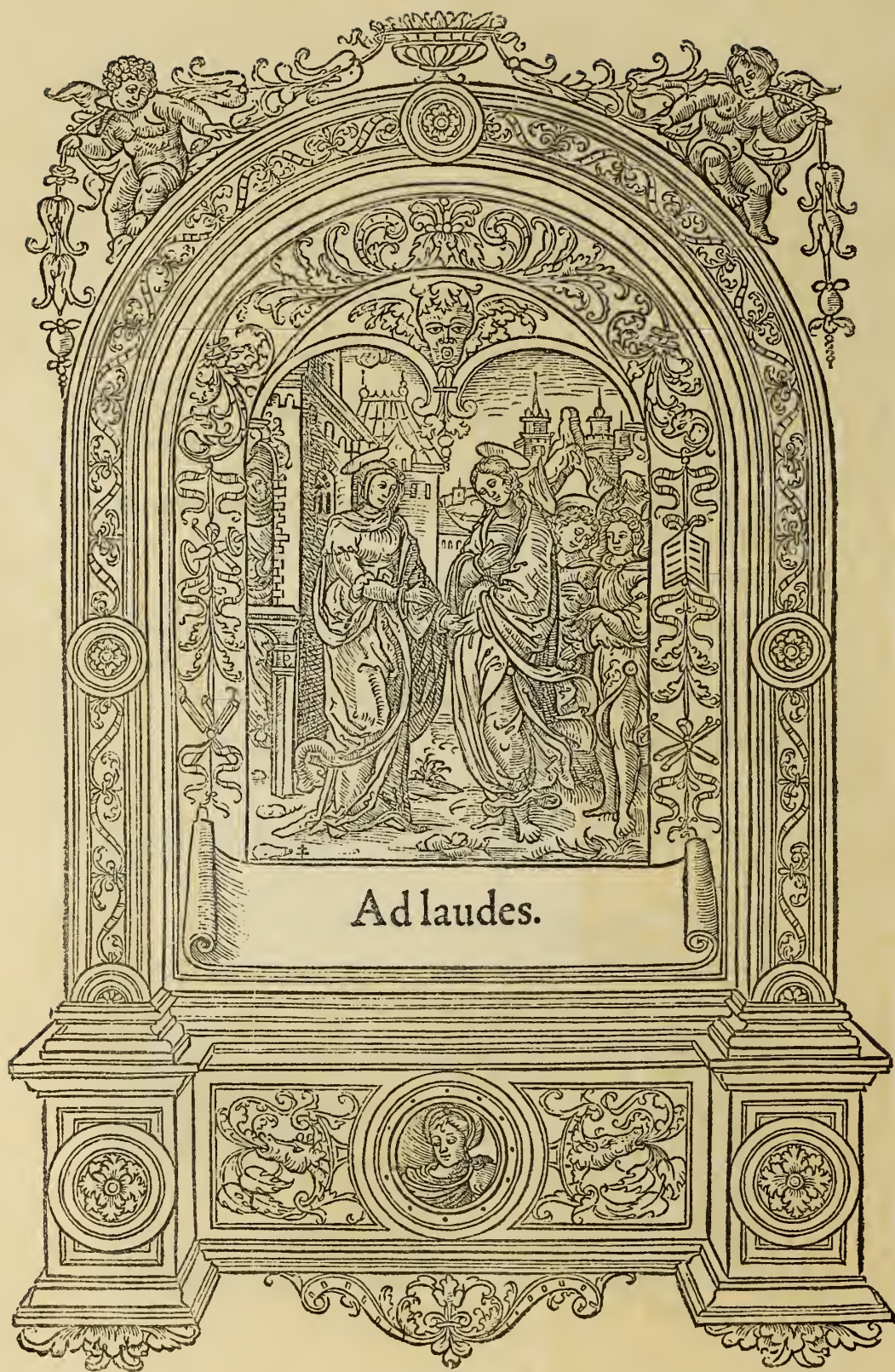
PAINTER AND ENGRAVER: BORN IN FUENTETODOS, 1746;
DIED AT BORDEAUX, 1828.

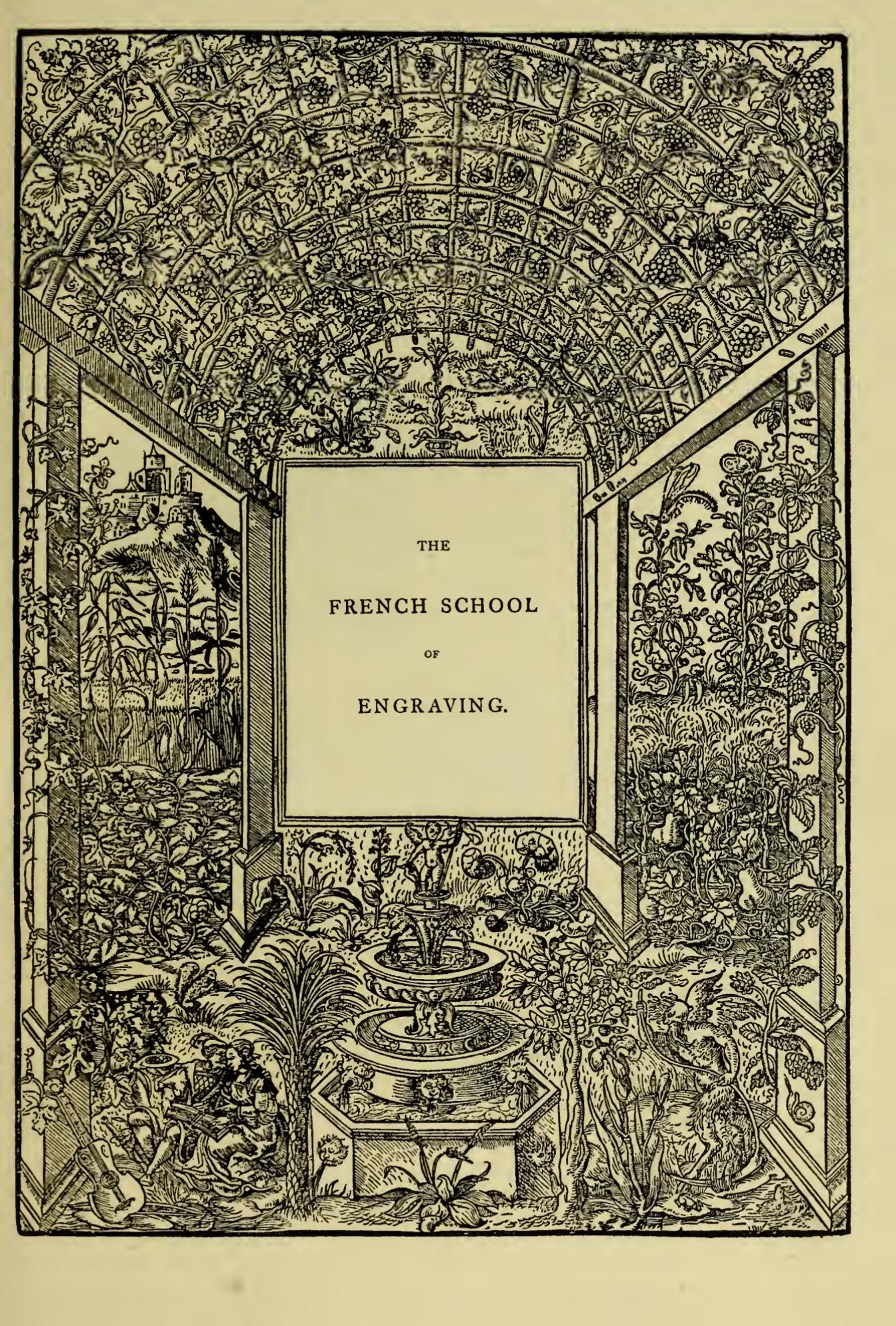
Gazette des Beaux Arts, vols. xxii. iv. v.

CARICATURES OF SPANISH MANNERS, entitled "Caprichos, Inventados y Grabados al aguaforte por Goya," numbered 1 to 80, the first in the series being a portrait of Goya.
Folio, green morocco.

THE MAN GARROTTED.

EQUESTRIAN PORTRAIT OF PHILIP III. After the picture by Velasquez.





THE
FRENCH SCHOOL
OF
ENGRAVING.

THE FRENCH SCHOOL OF ENGRAVING.



EARLY in the sixteenth century Francis I. devoted some portion of his lavish expenditure of the national finances to the renovation of the royal palaces, and large sums were spent upon them especially the château of Fontainebleau. For the execution of these works, about the year 1530, he enlisted the services of the Italian artist, Il Rosso, and subsequently of Francesco Primaticcio, who had risen into repute from his success in decorating the Palazzo del T for the Duke of Mantua; numerous clever draughtsmen were employed under their guidance, and the so-called school of Fontainebleau, emanating from their teaching, became amplified and improved during the reign of Henry II. The name of Diana of Poitiers stands prominently forward as the promoter of the taste then so prevalent, and her château of Anet, whither she retired on the King's death, was a model of elaborate device, and the type of the luxurious domestic architecture of the time.

The influence thus established remained unabated nearly throughout the century; and in *La Renaissance des Arts à la Cour de France* of Count Leon de Laborde, an account of the different artists, from the reign of Francis I. down to that of Henry IV., with a dissertation upon their works, will be found. The pictures and crayon sketches of the three Clouets, so lifelike and true in their portraiture, make us acquainted with a large number of the celebrated persons of that eventful period, their gay and brilliant costumes and their costly armour telling significantly of the profuse extravagance which was then so prevalent.

The enamelled paintings on metal, to which the city of Limoges, the chief place of their production, has given the distinctive name, and which attained their full excellence in the reign of Henry II. preserve, in their unfading transparency, a vivid record of the redundance of colour indulged in. The frescoes of the palaces and houses have nearly all perished ; some remains of those of Il Rosso are still at Fontainebleau ; but to arrive at an idea of the fashion then predominant, with its quaint inventions, we must search through the books of the following century, illustrated with reproductions from them, before they had crumbled away.

The chaser's art had been brought to the highest point of delicate workmanship. Changes of dynasties and revolutions have sent a vast proportion of the finely-wrought vessels of gold and silver to the melting-pot, but the valuable specimens still preserved show what perfection the artificers had arrived at in their manufacture. The decoration of metal was a distinct occupation, the richly ornamented armour then in vogue creating a demand for the talent devoted to the imagining and chiselling the elaborate patterns wherewith it was covered, of which the remarkable suits in the Ambras collection and the Louvre are notable examples. Clever as the artists were, their knowledge was rarely extended to the perpetuating in the form of prints the designs they had such power of creating ; this further development of their skill was ready to hand, but no encouragement or taste for such utilisation of their handicraft led them to attempt it. With the exception of the confused and unintelligible fantasies of Jean Duvet, who throughout life was in the service of Francis I. and his sons as a goldsmith, and the prints of the De Laulnes and some few others of inferior merit, engraving, as a separate industry, was not practised. It was profusely used for the embellishment of the books of devotion printed at Paris and many of the cities of the kingdom, multiplied under every conceivable form of variety, and continuous employment was provided for a large number of illustrators, of whom scarcely a name has come down to us, or any notification, beyond an occasional monogram. From the beautiful "*Livres d'Heures*" acquaintance with the high state of finish engraving, in this its limited application, had arrived at, must be sought for ; their diversified compositions tell of the advance, as a means for taking impressed transfers, it had made in France early in the sixteenth century : some few Frenchmen went to Italy and became known as print engravers ; but no field for the practice of their profession existed in their own country.

At the commencement of the seventeenth century a purer and more æsthetic taste started into existence, and art for its own sake, irrespective of its mere adaptation for purposes of embellishment, assumed an independent position. Nicolas Poussin was born in 1594, and, amidst all the opposition he encountered, originated a marked improvement in the French School of Painting. Engraving was brought concurrently into recognition by his contemporaries, Claude Gellée and Jacques Callot, who likewise were born in the last decade of the sixteenth century: diametrically differing in the subjects they employed their pencils upon, the patronage they were both encouraged with brought their etchings into deserved popularity.

Line engraving, moreover, assumed in the following century a prominent position, the productions of the Audrans, and their numerous imitators, meeting with a large number of admirers and collectors; and the great French School, ushered in by Nanteuil, and carried to high perfection by him and his contemporaries and followers, has preserved a series of engraved portraits of historical interest, exceeding that of any other time or country in its comprehensiveness and importance.



EARLY PRINTED BOOKS,
WITH ILLUSTRATIONS BY UNKNOWN ENGRAVERS.



THE material used for producing the illustrations of the books of devotion and romances and other printed books in the different branches of literature, of which there was such an extensive publication in France from the latter part of the fifteenth, until late in the sixteenth century, has frequently been the subject of controversy; their general designation as woodcuts is clearly erroneous, a large proportion of them being cut upon metal plates.

LA NOUVELLE DANSE MACABRE DES HOMMES.

With illustrations of the Dance of Death.

Cy finit la danse macabre, cōposee et imprimee par guyot marchand demourant a paris ou grāt hostel du college de navarre en champ gaillart L'an de grace mil quatre cens quatre Vingz et Vnze le xv iour de avril.

Small folio, purple velvet.

This copy is described in Sotheby's *Principia*.

LA GRANDE DANSE MACABRE des Hommes et des Femmes

historiée et Renouvelée de vieux Gaulois, en langage le plus poly de nôtre tems.

Illustrated with woodcuts.

A Troyes : chez Jacques Oudot Imprimeur et marchand Libraire, demeurant rue du Temple.

Small quarto, olive morocco.

LE LIVRE INTITULE L'ART ET SCIENCE DE BIEN VIVRE ET DE BIEN MOURIR. Avecques les peines dēfer. Les ioyes de paridis. Le grāt Jugemēt. Et plusieurs autres belles hystoires devocieuses et contēplatives.

Illustrated with woodcuts ; having the device of Francoys Regnault on the title.

Imprime a paris par Le petit laurens. Pour francoys regnault libraire demourant au dit paris En la rue saint iacques a lenseigne saint claud (circa 1510).

Small folio, vellum.

HEURES A LUSAGE DE PARIS. On vellum. The device of Philippe Pigouchet is on the frontispiece.

With eighteen large illustrations, and smaller ones in the margins of each page, of biblical incidents, principally from the New Testament ; and arabesques of foliage, birds, and animals.

Ces presentes heures a lusage de paris furent achevees le xxvi jour de Septembre. Lan. Mil. CCCCHIIIXX et VIII pour Tousains de mōt iay libraire demourāt en la rue de la harpe pres saint cosme.

Octavo, red morocco, tooled at the sides by Capé.

This is one of the earliest Books of Hours. It is not described by Brunet, who makes no mention of the editor Toussains de Montjay.

HORE INTEMERATE VIRGINIS MARIE SECUNDUM USUM ROMANUM, INCIPIUNT FELICITER. On paper (wanting leaf g 8).

With numerous large illustrations, commencing with "the measure of the wound" in our Saviour's side. The smaller ones, and those of the margins, are of Old and New Testament subjects, and arabesques of children and animals, in outline slightly shaded, differing from the other Books of Hours published by A. Verard.

Ces presentes heures furent achevees le viii iour de fevrier lan. Mil. CCCC quatre vingtz et neuf pour Anthoine Verad libraire demourant a paris sur le pont nrē dame a lenseigne de saint

iehan levāgeliste ou au palais au premier pillier devant la chapelle ou on chante la messe de messeigneurs les presidens.

Small octavo, red morocco.

A facsimile of a portion of one of the margins is printed on page 249.

HEURES A LUSAIGE DE . On vellum (wanting the first leaf and leaf f iii).

The twenty large illustrations, the smaller ones throughout the text, and the initial letters are illuminated in gold and colours.

Ces p̄sentes heures a lusaige de furent achevees le ix jour de fevrier mil cinq cēs. Pour Anthoine Verard libraire demourant a Paris pres le carrefour saint Severin a lymage saint Jehan levangeliste. ou au palais devāt la chapelle ou len chāte la messe de messieurs les presidens.

Octavo, brown morocco.

HEURES A LUSAIGE DE . On vellum, uncoloured.

With the same illustrations, and printed principally from the same setting of the type as the preceding volume. But the "horæ sanctæ crucis" and "sancti spiritus," which there are placed before "ad primum," in this copy follow "ad completorium;" and other prayers are added to the "horæ de sancto spiritu" and ad "completorium" and the penitential psalms.

Ces p̄sentes heures a lusaige de furent achevees le ix jour de fevrier mil cinq cēs. Pour Anthoine Verard libraire demourant a Paris pres le carrefour saint Severin a lymage saint Jehan levangeliste. ou au palais devāt la chapelle ou len chāte la messe de messieurs les presidens.

Octavo, brown morocco, badly oil-stained.

HEURES A LUSAIGE DE ROMME. On vellum.

With large illustrations to the different services of the Life and Passion of our Saviour, and borders on the side of each page of the Dance of Death, and grotesques and rural sports. The device of Philippe Pigouchet is on the title.

Ces presentes heures a lusaige de Romme furēt achevees le viii jour de Aoust. Lan. M.CCCCIIIIXX et XVIII pour Simō Vostre Libraire demourāt a la rue neuve nostre dame a l'enseigne Saint Jehan levangeliste.

Small octavo, purple morocco.

HEURES A LUSAIGE DE RÔME. On vellum.

With twenty-one large illustrations, comprising the three

additional subjects of the Adoration of the Shepherds designated by their names, the Death of Uriah, and the Last Judgment. The borders comprise the Life of our Saviour and the Dance of Death, and pastoral and rustic figures. The title, with the device of Philippe Pigouchet and the initial letters, are illuminated in gold and colours.

Ces presentes heures a lusaige de Rōme furēt acheves le xvi jour de Septembre. Lan Mil CCCCIIXX et XVIII pour Simon Vostre libraire demourant a Paris a la rue neuve nostre dame a lymage saint Jehan levangeliste.

Octavo, large copy, brown morocco.

A facsimile of the subject of the Last Judgment is printed on page 256.

HORE BEATE MARIE VIRGINIS ad usum Parisiensem. With the device of Thielman Kerver on the title. On paper.

Containing fifteen illustrations the size of the page, including, at the commencement of the Prayers for the Dead, the subject of Death and the Pilgrim; the borders are of sacred subjects and arabesque ornaments.

Ces presentes heures a lusaige de Paris furent achevees le iii jour de fevrier Lā. M.CCCCC par Tielmā Kerver imprimeur t libraire pour Gillet reinacle libraire demourāt a Paris sur le pont Saint Michel a lenseigne de la Licorne.

Small octavo, green morocco.

HEURES A LUSAIGE DE RōME tout au long sans riēs requerir Avec les figures de la vie de lhōme : t la destructiō de hierusalē. On vellum.

The nineteen large and many of the smaller illustrations, especially those at the foot of the pages of the Destruction of Jerusalem, are peculiar to this volume, and the execution of them is different from that of other similar service-books.

Ces presentes heures a lusaige de Romme tout au long sans riēs requerir. Avec les figures de la vie de l'homme et la destruction de Hierusalem ensemble. Et pareillemēt les figures de lapocalipse : t plusieurs autres belles hystoires faictes a la mode de ytalie. Ont este nouvellemēt Imprimees a Paris par Guillaume Anabat Imprimeur demourāt en la rue saint Jehā de Beauuays a l'enseigne des Lōnis pres les grādes escolles de decret. Pour Gillet Hardouyn libraire demourāt au bout du pont au chāge a lenseigne de la Rose. Et pour Germain Hardouyn

libraire demourant devant le Palays entre les deux portes a
lymaige sainte marguerite. Tout pour le mieulx.

Octavo, large copy, brown morocco.

HORE CHRISTIFERE VIRGINIS MARIE secūdum usum Romanū ad
longū absque aliquo recurso cū illius miraculis t figuris Apoca-
lipsis et biblianis una cū triūphis cesaris. On paper.

With twenty-five large illustrations, amongst them being the
manifestation by the Sibyl of the vision of the Madonna to the
Emperor Augustus. The marginal subjects of the Life of our
Saviour are more important in size than those in the other
Books of Hours, and the Dance of Death, with the verses accom-
panying it, and the twelve sibyls and the duels of the seven
cardinal virtues with their opponent vices, are peculiar to the
volume. Peignot describes the book and the verses, and Lang-
lois gives a long account of it and extracts from the text.

Simon Vostre :—the coat-of-arms of "Michelette Dubuisson"
painted over the title. The Annunciation and the Raising of
Lazarus are also illuminated. Almanac from 1508 to 1528.
There is no colophon at the end.

Large octavo, old calf, tooled at the sides.

OFFICIUM BEATE MARIE VIRGINIS ad usum Romane Ecclesie.

Illustrated with the series of the Passion and borders of
scriptural and other subjects, having the Dance of Death at the
foot of the pages, differently treated than in any other of the
Books of Hours. The engravings are apparently from metal
plates, and somewhat Italian in their style.

Impressum Lugduni expensis Bonini de boninis dalmatini
Anno domini MCCCCLXXXIX. die xx. Maii.

Vellum, stained, and with several restorations.

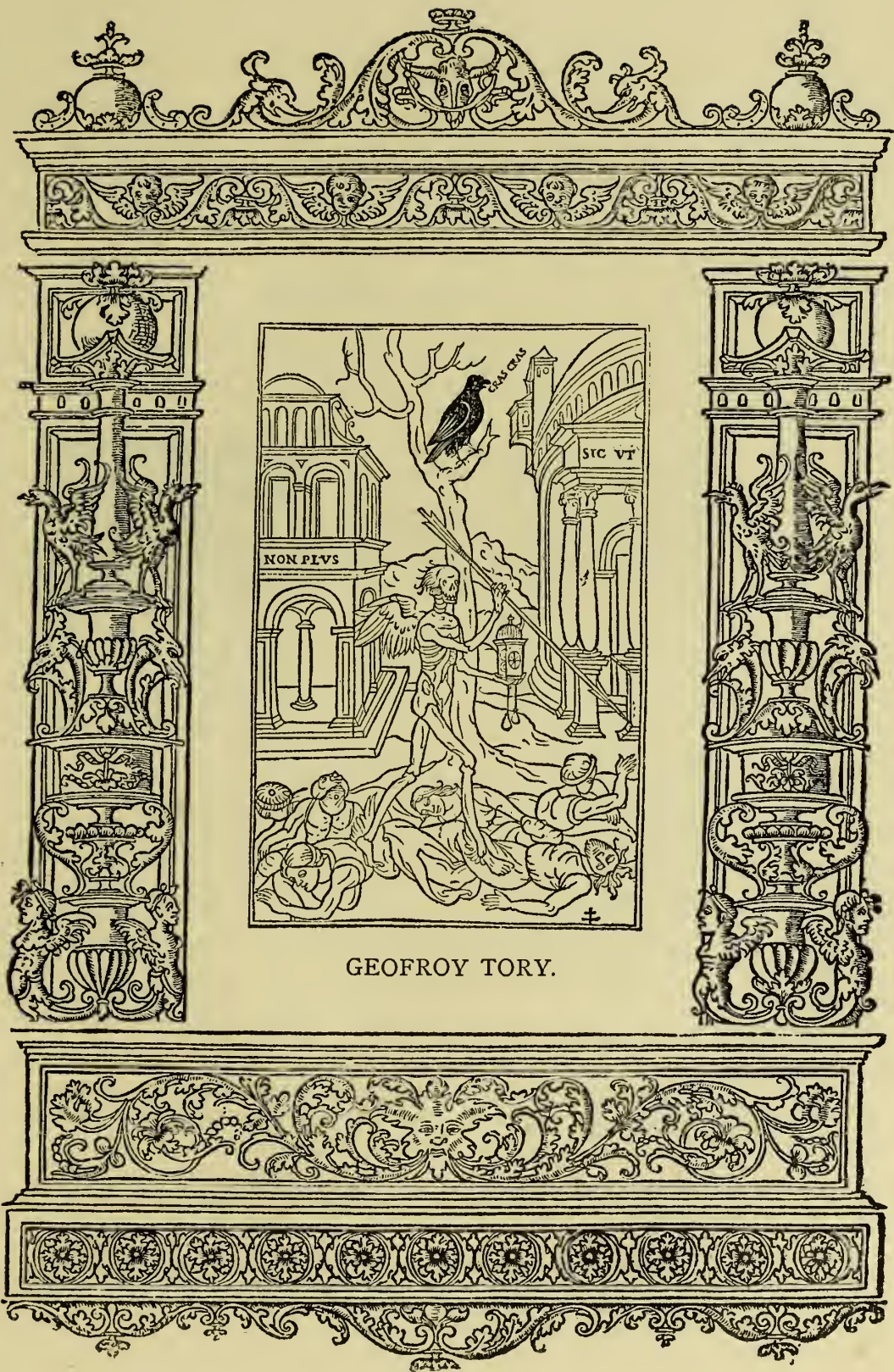
Small quarto, red morocco.

HORE DIVE VGIS MARIE scdm verū usum Romanū. Vellum.

The device of Thielman Kerver is on the frontispiece. With
eighteen large illustrations, the smaller ones in the margins
being of the Life of our Saviour, the Apocalypse, and the
Dance of Death, and arabesque and hunting subjects.

Finit officiū bte marie virgīs scdm usum Romanū totaliter
ad longum imp̄ssum parisi^s p Thielmānū Kerver Anno dñi
MCCCCXI. die xxiiii. Julii.

Octavo, olive morocco, by Capé.



GEOFROY TORY.

GEOFROY TORY,

ARTIST, ENGRAVER, AUTHOR, AND PRINTER: BORN AT
BOURGES, 1485; DIED AT PARIS, 1554.



BORN about 1485 of humble parentage at Bourges, Geofroy Tory, by his own diligence, attained early in life a position in literature. He was at Paris in 1505, engaged during some few following years as editor for Henri Estienne, the printer and publisher. A visit to Rome in 1512, where previously he had passed some period of his youth, enabled him to perfect himself in drawing and design; and to his association in 1520 with Simon de

Colines, who had married Henri Estienne's widow, and succeeded to his business, we are indebted for the numerous beautiful Books of Hours he illustrated. His treatise upon the French language and the alteration of the Gothic type previously in use appeared in 1529 under the title of *Champ Fleury*. Francis I. in 1530 conferred upon him the distinction of king's printer. In 1533 he discontinued his active publishing operations in favour of Olivier Mallard, for whom and for whose successors until his death at Paris in 1554 he continued to ornament the works they issued.

Geofroy Tory, par Aug. Bernard, 8vo, Paris, 1857.

HORÆ IN LAUDEM BEATISS. SEMPER VIRGINIS MARIÆ secundum consuetudinem curiæ Romanæ, ubi orthographia, puncta, et accentus suis locis habentur. Parisiis apud Simonem Colinæum MDXXIII. On paper.

With illustrations in outline and arabesque margins by Geofroy Tory. The first edition, with the device of Simon Colinæus of the three rabbits on the title. Subsequently

another title was adopted, with the device of the broken pot of Geofroy Tory, and the date 1525.

Excudebat Simon Colinæus e regione scholarum decretorum Anno a Christi Jesu Nativitate M.D.XXV. xvii. Cal. Febr.

Octavo, old impressed calf.

A facsimile of page Fiii. is printed at p. 243, and of the illustration to the Prayers for the Dead in the centre of the title to the notice of Geofroy Tory.

HORE IN LAUDEM BEATISSIME VIRGINIS MARIE secundum consuetudinem Ecclesie Parisiensis. Venales habentur Parrhisiis apud magistrum Gotofredum Torinū Biturigicum: sub insigni vasæ effracti: gallico sermone. Au Pot Casse. The device of the broken pot of Geofroy Tory is on the title. On paper.

With outline illustrations of the Passion of our Saviour, each page ornamented with margins of flowers and birds.

Ces presentes heures a l'usage de Paris furēt achevees le vingt deuxiesme jour Doctobre Mil cinq cens vingt sept Par maistre Simon du bois imprimeur pour maistre Geofroy Tori de bourges q̄ les vend a Paris a lēseigne du pot casse.

Square octavo, brown impressed morocco.

A facsimile of the Coronation of the Madonna is printed at the foot of p. 226.

HORÆ IN LAUDEM BEATISSIMÆ VIRGINIS MARIE ad usum Romanum. Parisiis Apud Simonem Colinæum 1543. On paper.

With the series of illustrations of the life of our Saviour, the margins having arabesque borders. On certain of them are tablets, with the dates 1536, 1537, and 1539.

Quarto, red morocco.

A facsimile of the illustration "Ad laudes" is printed on p. 232, and of one of the arabesque borders on the title to the notice of Geofroy Tory.

HORÆ IN LAUDEM BEATISSIMÆ VIRGINIS MARIE ad usum Romanum. Parisiis Ex officina Reginaldi Calderii et Claudii eius filii 1549. On paper.

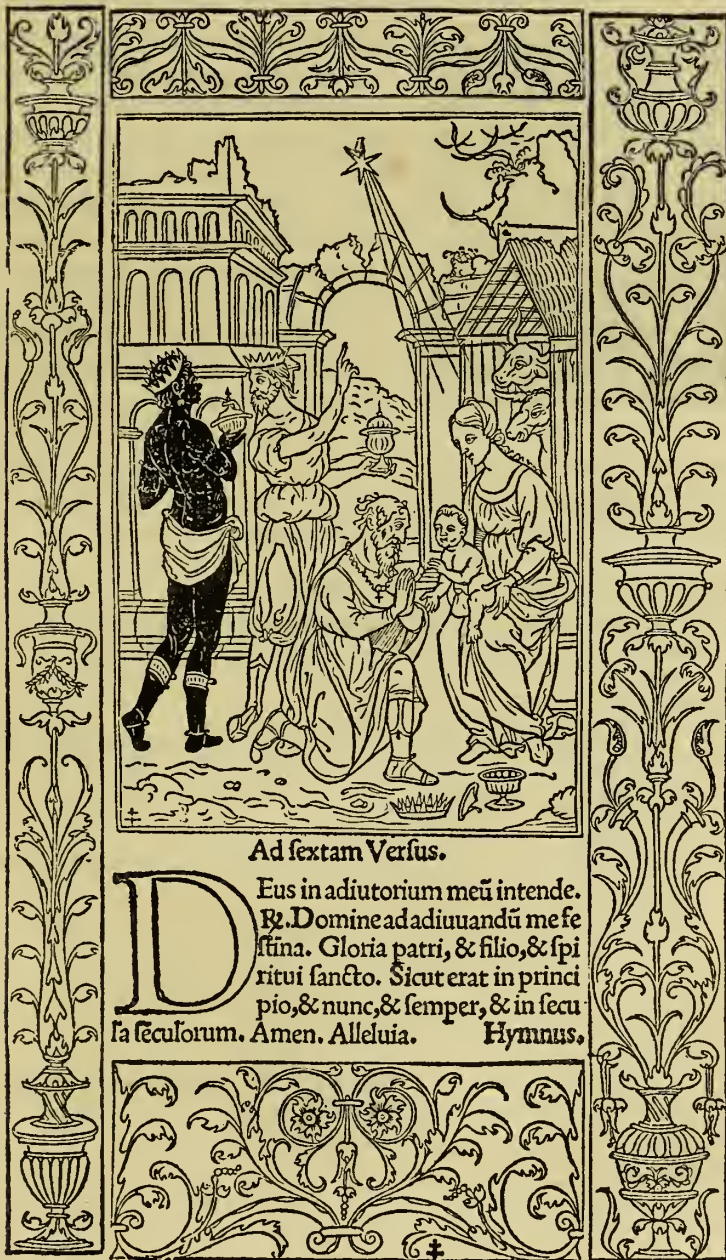
Identical in type and arrangement with the preceding volume, illustrated with impressions from the same blocks. Printed by Regnault Chaudière (the successor of Colinæus), with the device of Time on the title. Wanting sheet i 3 and the last three leaves of sheet y at the end.

Quarto, in old tooled binding.

FRONTISPICE TO THE FOLIO VOLUME "DE NATURA STIRPIUM LIBRI TRES," by Joannes Ruellius, dated 1536.

The sides and top of the page are covered with trellis-work, intertwined with vines, foliage, and fruit.

A reduced facsimile precedes the French School of Engraving.



Ad sextam Versus.

DEus in adiutorium meū intende.
R. Domine ad adiuuandū me fe-
 stina. Gloria patri, & filio, & spi-
 ritui sancto. Sicut erat in princi-
 pio, & nunc, & semper, & in secu-
 la seculorum. Amen. Alleluia. Hymnus.

BERNARD SALOMON (LE PETIT BERNARD),

PAINTER AND ENGRAVER: BORN IN LYONS, 1512;

WORKED THERE CIRCA 1540-80.



NOTHING is known of the personal history of this clever artist. In a small rare quarto volume printed by Jean de Tournes at Lyons 1560, entitled *Hymnes de Temps et de ses Parties*, of which there is a copy amongst the Douce books in Bodley's Library at Oxford, we are told in the preface "Le tout sorti de bonne main; car l'invention est de M. Bernard Salomon Peintre autant excellēt qu'il y en ayt point en nostre Hemisphere."

Brunet makes no mention of the book: in vol. iv., under the titles "Ovid" and "Quadrins Historiques de la Bible," he gives detailed information of the different editions of those works published by Jean de Tournes at Lyons.

QUADRINS HISTORIQUES DE LA BIBLE.

With 199 woodcuts. A Lyon. par Jean de Tournes M.D.LIII.
Small octavo, calf.

FIGURE DEL NUOVO TESTAMENTO.

Illustrated with woodcuts. In Lione. per Giovanni di Tournes M.D.LIIII.
Small octavo, vellum.

QUADRINS HISTORIQUES DE LA BIBLE M.D.LX. Figures du nouveau Testament M.D.LIX.

Illustrated with woodcuts. A Lion. par Jan de Tournes.
Small octavo, blue morocco.

LA METAMORPHOSE D'OVIDE, FIGUREE. A Lyon, Par Jan de Tournes. M.D.LVII.

Illustrated with 176 woodcuts, the pages surrounded with arabesque borders. First edition.
Octavo, red morocco, by Bauzonet.
From the Slade Library.

EXCELLENTE FIGUEREN GHESNEDEN VUYTEN UPPERSTEN POETE
 OVIDIUS. Duer Guilliaume Borluit burgher der Stede van
 Ghendt.

Illustrated with the same woodcuts, the text in Flemish.
 Gheprint tot Lions, By my Jan van Tournes, 1557.

Octavo, brown morocco, by Bedford.

Medee rajeunit Eson:



Medee ayant inuqué la puissance
 Du noir Pluton, & de sa Proserpine,
 Fait apporter le corps plein d'impuissance,
 D'Eson vieillard, faisant piteuse mine,
 A demi mort, sommeillant, qui s'encline:
 Puis estanchant tout son sang de vieillesse
 (Ces merueilles) quand sa vie il termine,
 Elle lui rend nouveau sang & jeunesse.

CHARLES ETIENNE DE LAULNE,

GOLDSMITH AND ENGRAVER: BORN AT ORLEANS, 1518;
DIED AT STRASBURG, 1595.



AMONGST the goldsmiths and jewellers at Paris during the reigns of Charles IX. and Henry III., Charles Etienne de Laulne was one of the most talented. The two interesting prints of his workshop, one of them inscribed "Stephanus fecit in Augusta 1575," apprise us that he was employed by the court and lodged in the palace; on the occupation of Paris by the League, and the flight of Henry III. in 1588, he

escaped to Strasburg, and died there in 1595. From his numerous engraved designs for chasings we learn the clever freedom of his drawing, and the fancifulness of his workmanship.

Le Blanc's *Manuel*.

DESIGN FOR A FRIEZE OF ROMAN SOLDIERS, a horseman on the left (Landon, 361). After a supposed drawing of Raphael.

FIVE SMALL DESIGNS OF ARABESQUES, for goldsmith's work.

PHILIP THOMASSIN,

ENGRAVER: BORN IN TROYES, 1536; DIED AFTER 1617.

OUR SAVIOUR AND THE TWELVE APOSTLES. After Raphael, copied from the engravings by Marc Antonio.

S. CECILIA AND OTHER SAINTS, dated 1617. From the picture by Raphael in the Pinacoteca at Bologna.

S. MARGUERITE WITH THE DRAGON, dated 1589. After the picture by Raphael now in the Louvre.

JACQUES CALLOT,

ENGRAVER AND ETCHER: BORN IN NANCY, 1592;

DIED THERE, 1635.

EDUCATED under Canta Gallina at Florence, Jacques Callot went to Rome and worked with Giulio Parigi and subsequently with Philip Thomassin, into whose house he was received as an inmate; his attentions to the old engraver's young wife abruptly broke off the association, and he left the city. The account given by most writers about him is derived from the notes of Mariette. Combining the use of the etching needle with the graver, and working with great rapidity, he initiated a style peculiar to himself, abounding in versatility and humour; and the ghastly scenes he delighted in are remarkable for the grotesque accessories they are portrayed with. The most important of his prints is the Great Fair of the Madonna del Imprunetta, wherein the different occupations of the countless groups are executed with singular animation and variety of action. His method, which is not difficult of acquisition, continued to attract a large number of imitators down to the present century; but the freedom of drawing and originality of his compositions has remained unrivalled. There is a comprehensive series of his prints in the British Museum. *Le Blanc's Manuel.*

THE TEMPTATION OF S. ANTHONY (28). From his own design.

THE MISERIES OF WAR. In a series of eighteen plates (1252-1270).
In the second state.

THE CARD-PLAYERS (1283).

NICOLAS CHAPRON,

ENGRAVER: BORN AT CHATEAUDUN, 1596;

DIED AT ROME, 1656.

NICOLAS CHAPRON was a pupil of Simon Vouet. He went to Rome, and resided there until his death in 1656.

Dumesnil, vi. 212.

SACRÆ HISTORIÆ ACTA. The series of fifty-two engravings of the Loggie of the Vatican, after the frescoes of Raphael; prefixed by a portrait of Chapron.
Bound in a volume.

CLAUDE GELLÉE OF LORRAINE,
PAINTER AND ETCHER: BORN AT CHÂTEAU DE CHAMAGNE
IN LORRAINE, 1600; DIED AT ROME, 1682.



LEFT an orphan early in life, Claude sought refuge with an elder brother, who was a carver of wood at Friburg; a far more congenial calling than that of a cook to which it is alleged he was apprenticed. Availing himself of an opportunity accidentally occurring, he went to Rome, going thence to Naples; and having there derived his first tuition from Godfrey Waals, the painter, he returned to Rome, and

entered the service of Agostino Tassi. His inherent talent, and the diligence wherewith he applied himself, brought him speedily into repute as a landscape-painter.

Claude's perception of atmosphere is unrivalled in the range of art; and in his etchings, in some four or five of them especially, his power of expressing it in so difficult a medium is not surpassed, even with the aid of colour, either by himself or our great landscape painter; so delicate was the work, that each printing from the plate lessened its clearness, and impressions in which the full effect is preserved are of very rare occurrence. Under an Italian sky in the early dawn the reality probably can alone be seen; the haze of morning light before sunrise is beautifully given in Claude's small picture, the Rape of Europa, in the Royal Collection in England; we see it in early states of the mezzotint of Inverary Pier in Turner's "*Liber Studiorum*:"—but the colourless transparency of atmosphere has never been more finely rendered than in these etchings of Claude.

The series of his drawings known as the "*Liber Veritatis*," in the

Duke of Devonshire's library at Chatsworth, is additionally interesting from the artist's notes about the pictures they were the sketches for; retained in the volume they were first collected in, and never consequently having been framed or exposed to the sun, their original freshness remains uninjured.

Dumesnil, i. 3.

THE HERD OF CATTLE AT THE WATER (4).

DANCING BY THE SIDE OF A RIVER (6).



THE SHIPWRECK (7).

CATTLE CROSSING A RIVER, with a counter-proof (8).

The picture, almost identical, is in the Royal Collection in England.

THE DANCE UNDER THE TREES (10).

THE WOODEN BRIDGE (14).

CATTLE TRAVELLING IN STORMY WEATHER (18).

First state.

From the Wellesley Collection.

TIME, APOLLO, AND THE SEASONS (20).

LARGE LANDSCAPE WITH SHEPHERD AND SHEPHERDESS (21).

First state.

THE CAMPO VACCINO (23).

Third state.



ABRAHAM BOSSE,

ENGRAVER : BORN IN TOURS, 1602 ; DIED AT PARIS, 1676.

THE SCULPTOR, THE PAINTER, THE ENGRAVER, AND THE
PRINTER.

JEAN BOULANGER,

ENGRAVER : BORN IN AMIENS, 1607 ; DIED AT PARIS.

THE MADONNA WITH THE INFANT SAVIOUR, HOLDING A PINK.
After a picture by Raphael, which is lost.

THE MADONNA WITH THE INFANT SAVIOUR. After the picture
by Raphael in the Bridgewater Gallery. Proof before letters.

JEAN MORIN,

PAINTER AND ENGRAVER : BORN IN PARIS, 1612 ;
DIED THERE 1666.

THE MADONNA WITH THE INFANT SAVIOUR ON HER LAP, holding
a rose : "Dilectus meus mihi." After a picture by Raphael,
which is lost.

FRANÇOIS DE POILLY,

ENGRAVER : BORN IN ABBEVILLE, 1622 ; DIED AT PARIS, 1693.

THE MADONNA WITH THE INFANT SAVIOUR. After the picture
by Raphael in the Bridgewater Gallery. Proof before letters.

THE HOLY FAMILY WITH S. ELIZABETH : "Deliciæ meæ," &c
After the picture by Raphael in the Louvre.

THE HOLY FAMILY WITH SS. ELIZABETH AND JOSEPH : "Immor-
talitas," &c. After the picture by Raphael called "La Perle"
at Madrid.

ALBERT FLAMEN,

PAINTER AND ENGRAVER: BORN CIRCA 1620;

WORKED AT PARIS, 1648-64.

Bartsch, v. 169; *Dumesnil*, v. 135.

ORPHEUS EUCHARISTICUS, SIVE DEUS ABSCONDITUS: opus novum in varias historicorum emblematum æneis tabulis incisorum centurias distinctum. Tomus primus. Primam centuriam complectens. The only volume published.

Illustrated with engraved frontispiece and 100 etchings of emblems.

Parisiis, Apud Florentinum Lambert MDCLVII. Not mentioned by *Bartsch*.

Octavo, vellum.

ANTOINE MASSON,

ENGRAVER: BORN IN ORLEANS, 1635; DIED AT PARIS, 1700.

Dumesnil, ii. 98.

PORTRAIT OF GUILLAUME DE BRISACIER.

In the first finished state, with the name spelt "Brisasier."

GERARD EDELINCK,

ENGRAVER: BORN IN ANTWERP, 1640; DIED AT PARIS, 1707.

GERARD EDELINCK was a pupil of Cornelius Galle. Invited to Paris by the minister Colbert, he was taken into favour by Louis XIV., who knighted him, and granted him a pension.

Le Blanc's Manuel.

THE HOLY FAMILY (10). After the picture by Raphael known as "La grande Sainte Famille," painted for Francis I., in the Louvre.

PORTRAIT OF PHILIPPE DE CHAMPAIGNE (166).

GERARD AUDRAN,

ENGRAVER : BORN IN LYONS, 1640 ; DIED AT PARIS, 1703.



F the numerous family of the Audrans, Gerard and his nephew Jean are the most distinguished. Educated under his uncle Charles at Paris, Gerard Audran went to Rome, and was brought into notice by Pope Clement IX. He returned to Paris at the instigation of the minister Colbert, and entered into relationship with the painter Le Brun, who was director-in-chief of the Tapestry Works

purchased by Colbert of the brothers Gobelin in 1677. Louis XIV. granted him a pension, and a suite of apartments was assigned to him at the manufactory, where for many years his principal employment was the reproduction of the pictures of Le Brun, the series of the battles of Alexander being the most celebrated. Joubert, in his *Manuel de l'Amateur d'Estampes*, indulges in exaggerated laudation of the Audrans, describing them as the greatest artists that had ever existed. *Dumesnil*, ix. 237.

MOSES AND THE BURNING BUSH. After Raphael. Proof before letters.

JEAN AUDRAN,

ENGRAVER : BORN IN LYONS, 1667 ; DIED IN PARIS, 1766.

OUR SAVIOUR PREACHING FROM THE SHIP. After Raphael. No picture or drawing is known of the composition.

SIR NICOLAS DORIGNY,

PAINTER AND ENGRAVER: BORN IN PARIS, 1657;

DIED THERE, 1746.



EDUCATED for the French bar, Dorigny followed his profession at Paris until he was thirty years of age, when he abandoned it for the study of painting, and taking up his residence in Italy, remained there for a considerable period. Returning to Paris he devoted himself to engraving, adopting the manner of Gerard Audran. He went to London in 1711, on the invitation of George I.,

and for the six following years was engaged upon his reproductions of the Raphael Cartoons at Hampton Court, and of the Transfiguration. Shortly after their completion in 1719 he was knighted by the King. The early impressions of his engravings are distinguishable from their not having the "Eques" prefixed to his name, which he added to all the plates so soon as the distinction was conferred upon him; the prints thus made the advertisement of his dignity being thereby lessened in value. After an abode for some time in England, employed, not very successfully, in portrait-painting, he returned to France in 1724, continuing there until his death in 1746.

Le Blanc's *Manuel*.

THE SERIES OF ENGRAVINGS AFTER THE CARTOONS OF RAPHAEL
belonging to the Royal Collection, now exhibited at the South

Kensington Museum. Eight plates, including the title (52-59). First states before "Eques."

The Indian-ink drawings, made for the engraver to work from, by Francis and Jan Cleyn, formerly in the Royal Collection at Windsor Castle, are now the property of Dr. Griffiths, the Warden of Wadham College, Oxford.

THE TRANSFIGURATION. After Raphael (8).

First state before "Eques."

The large Indian-ink drawing by Casanova, belonging to the Royal Collection, from which Dorigny executed his engraving, is now exhibited with the cartoons at the South Kensington Museum.

THE TAKING DOWN FROM THE CROSS. After Volterra (9). From the picture by Daniel da Volterra in the Church of the Monte di Trinita at Rome.

Second state.

THE HISTORY OF CUPID AND PSYCHE. From the frescoes of Raphael in the Farnesina at Rome (30-41).

First states.

THE PLANETS. From the cupola of the Chigi Chapel in Santa Maria del Popola. After Raphael (42-49).

First states.

MICHEL CORNEILLE,

PAINTER AND ENGRAVER: BORN IN PARIS, 1642;

DIED THERE, 1708.

Dumesnil, vi. 285.

FOUR SUBJECTS FROM THE HISTORY OF ABRAHAM (1-4). After designs ascribed to Raphael.

NICOLAS HENRI TARDIEU,

ENGRAVER: BORN AT PARIS, 1674; DIED THERE, 1749.

PORTRAITS OF ANTOINE WATTEAU and M. DE JULIENNE, THE VIOLONCELLO-PLAYER, in a wooded landscape. From a picture by Watteau.

PETER SCALBERGE,

PAINTER AND ENGRAVER : WORKED AT PARIS IN THE FIRST
HALF OF THE SEVENTEENTH CENTURY.

THE ENTOMBMENT OF OUR SAVIOUR. After the picture by
Raphael in the Borghese Palace.

FRANÇOIS BOUCHER,

PAINTER AND ETCHER : BORN IN PARIS, 1703 ;

DIED THERE, 1770.

PORTRAIT OF ANTOINE WATTEAU, three-quarter figure, from a
picture by Watteau, with four lines at the foot beginning "Wat-
teau par la Nature."

ETIENNE JOHANDIER DESROCHERS,

ENGRAVER ; BORN IN LYONS, 1693 ; DIED AT PARIS, 1741.

LEDA. After the large picture by Correggio destroyed by the Duke
of Orleans.

JACQUES PHILIPPE LE BAS,

ENGRAVER : BORN IN PARIS, 1707 ; DIED THERE, 1783.

Le Blanc's Manuel.

S. ANTONY PREACHING TO THE BIRDS. After his own design.

THE BULL, dated 1773. After the picture by Paul Potter at the
Hague.

A WOODED LANDSCAPE, a river on the left ; two men in a boat.
After Ruisdael.

A WOODED LANDSCAPE, sheep at a pool in front, dated 1774. After
Ruisdael.



libula libra

Incipiunt vigilie mortuorum. Ad vesperas.
an. placetbo. psalmus.

libula libra

JOHANN GEORGE WILLE,

ENGRAVER: BORN AT KÖNIGSBERG, 1715;

DIED AT PARIS, 1808.



RUSSIAN by birth, Wille went early in life to Paris, and applying himself to the mechanical improvement of the art he had adopted, worked out a process very brilliant in its effect. Following the crisp bold manner of Goltzius, he modified its harshness, and reproduced the genre subjects of the Dutch painters with great clearness of drawing, his rendering of the different textures of dress being remarkable for its clever reality. He

was treated with much distinction during his long life, and elected a member of most of the Continental Academies.

THE HOLY FAMILY, called "Le Repos de la Vierge."

Early proof undescribed, without name or number, and before the circular place was cleared at the bottom for the arms.

From the Palmer Collection.

THE DEATH OF CLEOPATRA.

Impression with letters.

THE FAMILY CONCERT.

First state, before the notes of music on the book.

From the Palmer Collection.

THE SATIN GOWN.

Impression with letters.

JEAN JACQUES DE BOISSIEU,

AMATEUR PAINTER AND ENGRAVER : 'BORN IN LYONS, 1736;
DIED THERE, 1810.

JEAN JACQUES DE BOISSIEU went to Paris in his youth, and, entering into its art society, became associated with Vernet, Greuze, and the painters of the time. He sketched creditably in the style of the Dutch masters, and made a series of drawings in illustration of his tour in Italy with M. de la Rochefoucauld; subsequently he confined himself to etching and engraving. There is a biographical account of him by M. Dugas-Montbel, Lyon, 1810. M. Guichardot, the printseller of Paris, compiled a catalogue of his works from the collection of M. Vanden Zande of Paris, which is reproduced in Le Blanc's *Manuel*.

VUE DU CHATEAU DE MADRID, près de Paris (71).

LEVER DU SOLEIL, d'après Claude (116).

JEAN DUPLESSI-BERTAUX,

ENGRAVER : BORN AT PARIS, 1747; DIED SUBSEQUENTLY
TO 1814.

A SET OF ONE HUNDRED ORIGINAL ETCHINGS, drawn and engraved by J. Duplessi-Bertaux.

With descriptions in French and English. (Paris: at the editor's, 1814.)

MAURICE BLOT,

ENGRAVER: BORN IN PARIS, 1754; DIED THERE, 1818.

THE HOLY FAMILY—"La Vierge aux Candelabres." After the picture ascribed to Raphael in the collection of the late Mr. Munro of Novar.

DOMINIQUE VIVANT DENON,

PAINTER AND ENGRAVER: BORN AT CHÂLONS-SUR-SAÔNE,
1747; DIED AT PARIS, 1825.



BARON DENON accompanied Napoleon to Egypt, and when he returned published the well-known costly work commemorative of the expedition. The National Museums and that of the Mint were placed under his superintendence, and their improvement was materially enhanced by the taste and cultivated knowledge with which he directed their administration. Continued in

the appointments after Napoleon's abdication, he held them until his having joined the Emperor on the escape from Elba occasioned his dismissal.

He possessed a choice collection of early Italian and other prints and etchings, which were catalogued by Duchesne, and sold by auction after the Baron's death in Paris in 1826. The Rembrandts, very fine in quality, were purchased in one lot by Messrs. Woodburn, from whom a large proportion of them passed to Mr. Wilson. A volume of the works of Lucas van Leyden was retained by the Baron's nephew, and subsequently in 1844 sold by him to Messrs. Smith; the series of the works of that master made by Mr. Brooke was selected from it,—the rare prints of the Uylenspiegel and the great Hagar, now in the British Museum, being amongst them.

There is a catalogue of Baron Denon's engraved works with the title, "Catalogue des Estampes gravées par le Citoyen D. Vivant Denon, 1803."

CALUMNY. After Lucian's description of a picture by Apelles.

The original drawing, ascribed to Raphael, is in the Louvre.
Engraved in mezzotint.

PIERRE ALEXANDRE TARDIEU,

ENGRAVER; PUPIL OF WILLE: BORN IN PARIS, 1756;
DIED THERE, 1844.

THE COMMUNION OF S. JEROME. After the picture by Domenichino in the Vatican.

PIERRE AUDOUIN,

ENGRAVER; PUPIL OF BEAUVARLET: BORN IN PARIS, 1768;
DIED THERE, 1822.

THE HOLY FAMILY—"La Belle Jardinière." After the picture by Raphael in the Louvre.

THE ENTOMBMENT OF OUR SAVIOUR. After the picture by Caravaggio. Proof before letters.

JUPITER AND ANTIOPE. After the picture by Correggio in the Louvre.

JOSEPH THEODORE RICHOMME,

ENGRAVER: BORN IN PARIS, 1785.

ADAM AND EVE, dated 1814. After the fresco by Raphael on the ceiling of the Stanza della Segnatura in the Vatican.

THE MADONNA AND CHILD. After the picture by Raphael known as the "Madonna Staffa," now in the Hermitage at S. Petersburg, having been purchased in 1871 for 9000*l*.

THE HOLY FAMILY—"La Vierge de Lorette," dated 1812. After a picture by Raphael which has disappeared.

A painting of the composition in the possession of Cavaliere Laurie at Florence is alleged to be the original.

THE ALTAR-PIECE known as the Five Saints. Engraved for the Musée Royal.

A bistre drawing is in the Louvre, and there is a painting of it at Parma ascribed to Raphael.

JEAN BAPTISTE RAPHAEL URBAIN MASSARD,

ENGRAVER: BORN IN PARIS, 1775; DIED THERE, 1831.

THE HOLY FAMILY, with the diadem, called "La Vierge au Linge."
After the picture by Raphael in the Louvre.

THE BURIAL OF ATALA. After the picture by Girodet-Trioson.

AUGUSTE GASPARD LOUIS BOUCHER-
DESNOYERS,

ENGRAVER: BORN IN PARIS, 1779; DIED THERE, 1857.

THE MADONNA AND S. ELIZABETH—"La Salutation," dated 1824.
After the picture by Raphael in the Museum at Madrid.

THE MADONNA AND CHILD, of the Tempi family, dated 1824.
After the picture by Raphael in the Pinacothek at Munich.

THE HOLY FAMILY, with the diadem—"La Vierge au Linge."
After the picture by Raphael in the Louvre.

THE FOLIGNO ALTAR-PIECE. After the picture by Raphael in the
Gallery of the Vatican, known as the Madonna di Foligno.

THE HOLY FAMILY AND TOBIT—"La Vierge au Poisson." After
the picture by Raphael in the Museum at Madrid.

THE MADONNA DELLA SEDIA—"La Vierge à la Chaise." After
the picture by Raphael in the Pitti Palace at Florence.

THE MADONNA AND CHILD—"La Belle Jardinière de Florence."
After a picture probably by Van Orley, ascribed to Raphael.
The picture is not known.

STE. CATHERINE, dated 1824. After the picture by Raphael in the
National Gallery, London.

FAITH, CHARITY, AND HOPE. After the Predella pictures to the
Entombment by Raphael in the Borghese Palace.

NOEL FRANÇOIS BERTRAND,

ENGRAVER: BORN AT SOISY-SOUS-ETOILES, 1784;

DIED AT SAINT OUVEN, 1852.

PORTRAIT OF THE EMPEROR NAPOLEON, life size, engraved in the crayon manner, from a drawing by Eugène Bourgeois, after the full-length portrait by David.

JEAN MARIE LEROUX,

ENGRAVER; PUPIL OF DAVID: BORN IN PARIS, 1788.

LEDA, dated 1835. After a picture ascribed to Leonardo da Vinci.

FRANÇOIS FORSTER,

ENGRAVER: BORN AT LOCLE IN SWITZERLAND, 1790.

PORTRAIT OF RAPHAEL.

LA VIERGE DE LA MAISON D'ORLEANS. After the small painting by Raphael now belonging to the Duke d'Aumale.

LA VIERGE A LA LEGENDE, dated 1847. After a picture by Giulio Romano.

LES TROIS GRACES. After the painting by Raphael belonging to the Earl of Dudley.

ACHILLE LOUIS MARTINET,

ENGRAVER: BORN IN PARIS, 1806.

LA VIERGE A L'OISEAU. After the picture by Raphael in the Uffizi at Florence.

LA VIERGE AUX PALMIERS. After the picture by Raphael belonging to the Earl of Ellesmere.

LA VIERGE A LA REDEMPTION. After a picture ascribed to Raphael belonging to Signor Tosoni at Milan.

ARISTIDE LOUIS,

CONTEMPORARY ENGRAVER.

PORTRAIT OF THE EMPEROR NAPOLEON, dated 1841. After Delaroche.

CHARLES MERYON,

PAINTER AND ETCHER: BORN IN PARIS, 1821;

DIED AT CHARENTON, 1868.



THE *Gazette des Beaux Arts* in vols. xiv. and xv., gives an account of Charles Meryon with a list and description of his works: the list is very incomplete.

Born in Paris in 1821, the son of an English physician, he entered the French Marine, and during the years 1842-46 acted as lieutenant in a voyage of circumnavigation in the South Seas, and on the coasts of New Zealand and

New Caledonia. In 1847 impaired health obliged him to leave the service; and prompted by his love of drawing, which he had exercised in making numerous sketches of New Zealand scenery, he devoted himself to painting, in which he achieved but slight success. Under the teaching of M. Eugène Bléry he studied etching, of which he became the most accomplished master the modern French school has produced. Exhausted by the neglect with which his productions were received, and the hard struggle he encountered for existence, he became insane, and died in the hospital of Charenton in February 1868.

A SERIES OF THE ETCHINGS by Charles Meryon of views of Paris, comprising numerous early states and duplicates. Arranged in a portfolio.

JEAN LOUIS ERNEST MEISSONIER,

CONTEMPORARY PAINTER.

LES CONTES REMOIS, par M. le Cte. de C.

With illustrations after the designs of Meissonier (Paris, 1858).

Octavo, large paper, green morocco.

FREDERIC DÉSIRÉ HILLEMACHER,

CONTEMPORARY ETCHER.

ILLUSTRATIONS of the plays of Molière, one hundred and sixteen etchings, and portrait of Molière, on Japan paper, 1863-70. With title and descriptive letterpress, of which four copies only were printed—for the British Museum, Sir William R. Drake, Mr. Fisher, and Mr. Justen.

Bound in a folio volume, green morocco.

GALERIE HISTORIQUE DES PORTRAITS DES COMEDIENS de la troupe de Molière.

With etched portraits by Frederic Hillemacher.

Second edition, octavo, Lyon, 1869, green morocco.

GALERIE HISTORIQUE DES COMEDIENS de la troupe de Talma.

With etched portraits by Frederic Hillemacher.

First edition, octavo, Lyon, 1866.

SIX ILLUSTRATIONS to Boileau's *Lutrin*.

GUSTAVE DORÉ,

CONTEMPORARY PAINTER AND ENGRAVER.

L'INFERNO (1861), IL PURGATORIO E IL PARADISO (1868) di Dante Alighieri Colle figure di G. Doré (Hachette, Parigi).

In two volumes, folio, half red morocco.

THE LEGEND OF THE WANDERING JEW (London, 1857). *Folio.*

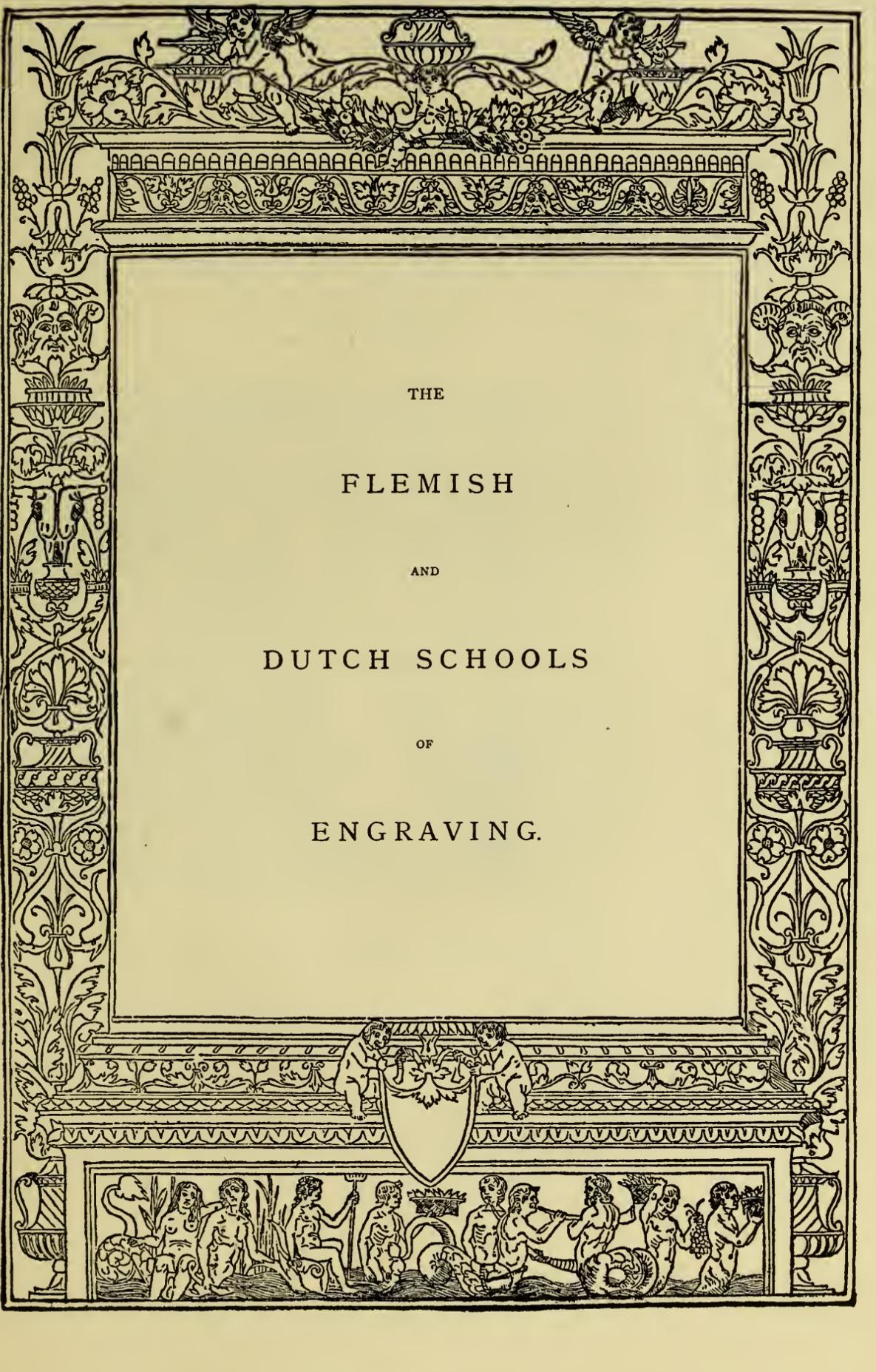
OUVRES DE FRANÇOIS RABELAIS, contenant la vie de Gargantua et celle de Pantagruel (Paris, 1857).

Octavo, half red morocco.

LA LEGENDE DE CROQUE MITAINE. Illustrée de 177 vignettes sur bois par Gustave Doré (Hachette, Paris, 1863).

Quarto, half red morocco.

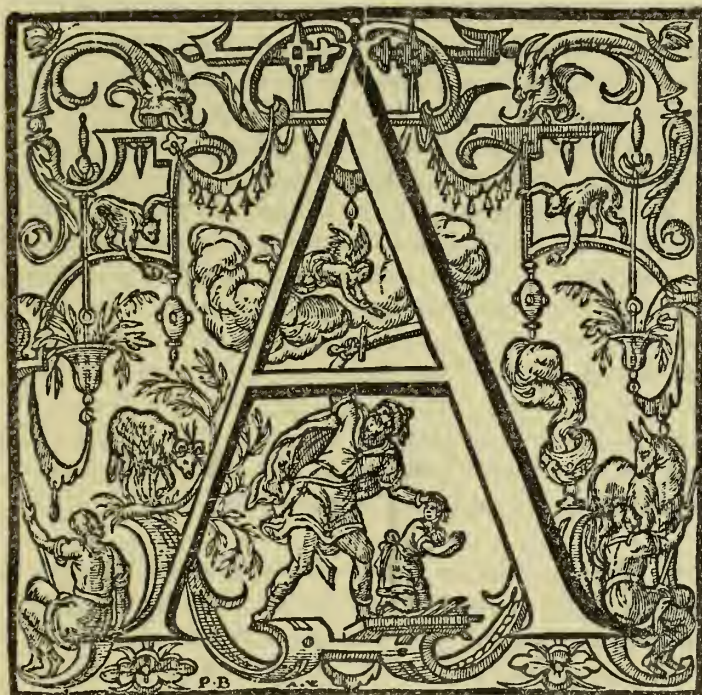
AVENTURES DU BARON DE MUNCHAUSEN (Paris). *Quarto.*



THE
FLEMISH
AND
DUTCH SCHOOLS
OF
ENGRAVING.



THE FLEMISH AND DUTCH SCHOOLS OF ENGRAVING.



N array of talent became developed in the Netherlands, from the close of the sixteenth, and continued throughout the seventeenth century, which raised it as a school

of painting to an importance rivalling that of any contemporary with it in Europe. Nearly two hundred years prior to its establishment, commencing with the productions of Hubert and John Van Eyck and their followers, the technical skill of painting was brought to the highest refinement in knowledge of colour and accuracy of finish. Numerous artists flourished throughout the sixteenth century, and many of their works were of merited celebrity ; but the earnest and religious abstractedness of the first founders was there no longer, and their reverential sentiment was replaced by exaggerated and vulgarised treatment of the incidents

of Our Saviour's Passion, and the sacred subjects selected for illustration, degenerating into a conventional manner, ill in accord with the devotional feeling essential for their conception, and totally unaided by the inspiration which guided the great painters of Bruges in their compositions.

Never was artist more thoroughly adapted than Rubens for the purpose and for the period in which his talents were brought into employment. The Papal influence, with the help of the wealth of Spain, was all-powerful at the time in Flanders. The fluency of drawing and sensuousness of treatment with which he filled his large canvases, glowing in their richness of colour in emulation of the Venetian school, were mainly applied in support of the doctrines of the Church. Treated with a distinction exceeding that of any painter who had preceded him, he was received into the confidence of the Archduke Albert and of Philip III., continued by Philip IV., and he carried out with acknowledged success the diplomatic missions he was intrusted with. The works he executed for Mary de Medici at Paris, and for Charles I. in London, were commissioned whilst he was at either Court as ambassador. Allegory was then at the height of its absurdity; the costly expenditure of the nobles of the time created an emulation for the decoration of the ceilings and walls of their mansions. The liberal patronage they were encouraged with ripened into maturity the abilities of a crowd of pupils and followers, who had gathered around the great master at Antwerp, and profited by his instruction; and the distinguishing type of his teaching prevailed throughout the whole of the Netherlands.

Fostered by the same influence, numerous painters simultaneously rose into popularity in North Holland, characterised by the same brilliancy of tone, but sobered and modified with rare refinement, the distinctive divergence of style being very palpably defined. The progress of the Reformation, so energetically sustained by the Dutch Republic, created a taste diametrically opposed to that which prevailed in Flanders. Painting as an accessory to ecclesiastical influence was in Holland altogether ignored; subjects of landscape and animal life, and rural and domestic scenes, were adopted by its artists for delineation, in response to the patronage calling for their production, and they brought the treatment of them to a truthfulness of realistic execution, equal in minuteness of finish and studied perfection of colour to the beautiful conceptions of their early Flemish predecessors.

These genre pictures, essentially different from those of any other

school, were keenly appreciated and purchased for the decoration of their homes by the wealthy Dutch merchants. The taste and critical demand for the acquisition of these cabinet gems of art still predominate in Holland, notwithstanding the numbers of them which have left the country, and become the ornament of so many public galleries and private collections throughout Europe. The estimation they were held in is shown by the scrupulous care they yet are guarded with as the treasured inheritance in many a household, retained in their original condition, and the black-bordered frames wherein they first left the easel.*

There was no State patronage in Holland, save an occasional commemoration of some patriotic struggle and noble act of self-sacrifice in the country's history. The national records of its art are the portraits and historical groups decorating the public buildings of its principal cities in honour of their eminent men, who during successive periods of peril devoted themselves with heroic courage to the support of the Republic. The painters of them were not surpassed in excellence of skill by those of any other European school; their uneventful lives passed on for the most part deficient of incident save in reference to their occupation, and the patrons they became associated with. We have but slight knowledge of their career, beyond what is gathered from the dates upon their pictures; some found their way to Rome, and other Italian academies; with few exceptions they retained their individuality of style, and returning home resumed the tranquil domestic habits they had been brought up in. But we find scarcely an entry respecting them in the archives of the towns where they resided, or in the political annals of the country; working diligently in the seclusion of their studios, a local interest was created through the talent they displayed, and an attractive application of it was initiated by many in making drawings, finished with the exactness of oil pictures, from which arose a popular branch of employment,—the foundation for the taste for water-colour painting, now in our time expanded into such widespread application in England.

As regards engraving a vast difference exists between the Flemish and Dutch schools. The mannered but brilliant style commenced by Hendrik Goltzius was adapted for the taste and requirements around him; his numerous followers and imitators degenerated

* The small gallery of pictures belonging to the Van Loon family in Amsterdam, for more than two hundred years preserved intact, was purchased in 1877 for a large sum, and distributed amongst the members of the Rothschild family.

in copying his exaggerated errors of drawing, without acquiring his technical skill. By the Bolswerts, Vorstermans, Suyderhoef, and other clever masters line engraving was refined and carried to a far better representative method of execution in the reproduction of the pictures of Rubens and his contemporaries. With the exception of Van Dyk, there was scarcely an artist in Flanders who made use of the etching needle. In Holland we have the congeries of painters, with Rembrandt at its head, who, each with a style of his own and distinctive speciality, resorted to the practice of sketching their compositions upon the copper, and produced the numerous exquisite etchings which are unrivalled in their truthfulness to nature in their drawing.

The British Museum is largely enriched, both with the etchings of Rembrandt, and those of the so-called "Dutch Masters." The accumulation of the latter made by Mr. Sheepshanks was, on the dispersion of his prints, purchased in 1842 for the national collection for 5000*l*. Additions have been made whenever opportunity occurred, and the series of the etchings of the Dutch school in Great Russell-street has become one of the most extensive in Europe.



FLEMISH ENGRAVERS.

MARTIN HEEMSKERCK,

PAINTER AND ENGRAVER: BORN AT HEEMSKERCK, 1498;

DIED AT HAARLEM, 1574.



His education at Utrecht under John Schoorel (the incidents of whose career and of his journey to the Holy Land form an interesting episode in his history) had prepared Martin Heemskerck for entering the schools at Rome, where his ill-directed study of the works of Michel Angelo but resulted in his copying them with fantastical exaggeration of drawing and the absurd eccentricities of

his compositions. There is a catalogue of Martin Heemskerck's prints by Thomas Kerrick.

THE STORY OF DIVES AND LAZARUS. A series of four prints, dated 1551.

BALTASAR BOS,

ENGRAVER: CIRCA 1550.

THE JUDGMENT OF PARIS. An oblong print. Inscribed at the foot, 'Sordent: præ forma ingenium virtus regnum aurum. Baltasar Bos fecit, año 1553.'

HIERONIMUS COCK,

PAINTER AND ENGRAVER: BORN AT ANTWERP, 1510;

DIED, 1570.

THE PARABLE OF THE WISE AND FOOLISH VIRGINS. After Breugel. With an inscription at the foot beginning "Date nobis de oleo vestro."

HENDRIK GOLTZIUS,

PAINTER AND ENGRAVER: BORN AT MULBRECHT, 1558;
DIED AT HAARLEM, 1616.



NUMEROUS class of engravers arose from the teaching of Hendrik Goltzius, of whom, however, the founder was by far the most eminent. Travelling in Italy and studying in the debased schools of the latter half of the sixteenth century, he followed the then prevailing system of adopting the works of Michel Angelo as the standard for imitation, and succeeded in acquiring all the

faults of the great artist, missing his grandeur of conception and design. His undraped figures, their delineation in every impossible position and violence of foreshortening being the favourite subject for his pencil, are grotesque in their perversion of anatomical drawing. The most so are the four circular prints known as the "Tumblers," and that of the dragon destroying the companions of Cadmus, after Bartholomæus Spranger, the painting of which, presented by the Duke of Northumberland, is properly consigned to the vaults of the National Gallery. His sharp vigorous method, however, of using the burin produced engravings full of clearness and brilliancy; the small compositions of *The Holy Family* (25) and *Venus* (257) are singularly transparent in their minute finish, and his so-called "*chefs d'œuvre*" (15-20) and the portrait of the son of Theodoric Frisius with the dog (190) are masterpieces of skilful workmanship.

Bartsch, iii. 1.

THE ANNUNCIATION (15). In the style of Raphael.

THE SALUTATION (16). In the style of Parmigiano.

THE ADORATION OF THE SHEPHERDS (17). In the style of Bassano.

THE CIRCUMCISION (18). In the style of Albert Durer.

THE ADORATION OF THE MAGI (19). In the style of Lucas van Leyden.

THE REPOSE IN EGYPT (20). In the style of Baroccio.

THE HOLY FAMILY (25). A small oval plate.

THE PASSION OF OUR SAVIOUR (27-38).

THE MADONNA LAMENTING OVER THE DEAD BODY OF OUR SAVIOUR (41).
Impression before the monogram.

PYGMALION AND THE STATUE, dated 1593 (138).

THE BOY AND DOG. Portrait of the son of the Dutch painter Theodore Frisius (190).

VENUS "SINE CERERE ET BACCHO" (257). Small oval plate.

THE TUMBLERS (258-261). After Cornelius Cornelis.

THE DRAGON DEVOURING THE COMPANIONS OF CADMUS (262).
After the picture by Spranger in the National Gallery.

THE TRIUMPH OF GALATEA. After Raphael (270).

THE GODDESSES PALLAS, VENUS, AND JUNO. In ovals, dated 1596. With the interlaced monogram HG. They are catalogued by Bartsch as the three most important of the engravings of Johann Saenredam (62-64).

JEROME WIERIX,

DESIGNER AND ENGRAVER : BORN AT ANTWERP, 1553 ;

DIED THERE, 1619.



THE brothers John, Jerome, and Antony Wierix—the second brother Jerome being by far the most talented of them—were the sons of Antony Wierix, a painter at Antwerp. They were engaged contemporaneously in the illustration of the mystical theology carried to such fantastic exaggeration under the influence of the powerful dogmatism emanating from the Escorial ; the numerous engravings of the

three brothers have preserved to us a curious illustrated history of the refined absurdities the wealth and influence of the Spanish Jesuits had introduced into their religious teaching.

Catalogue raisonné de l'Œuvre des Trois Frères J., J., and A. Wierix. Par L. Alvin. Bruxelles, 8vo, 1866.

THE STORY OF THE INFANCY OF OUR SAVIOUR, in a series (with the title) of 13 Plates (441-53).

Designed and engraved by Jerome Wierix.

THE SCOURGING OF OUR SAVIOUR. After Lucas Romanus (195).

In the first state before the address of Adrian Collaert. Alvin describes this print as the most important of Jerome Wierix's works.

THE MADONNA LAMENTING OVER THE DEAD BODY OF OUR SAVIOUR. After Raphael (263).

THE ROSARY. In a series of 8 plates (462-9).

THE DEATH OF THE MADONNA. After Otto Vænius (493).

THE MADONNA AND CHILD (608).

THE LEGEND OF S. LYDTWINA. The centre subject of S. Lydwina accepting the rose-branch from the angel, surrounded by the twelve smaller representations of incidents in her career (808-20).

THE ADORATION OF THE INFANT SAVIOUR. In nine plates (1258-66).

SPECULUM VIRGINITATIS. In seven plates (1319-25).

THE SERIES OF ILLUSTRATIONS OF THE HISTORY OF THE GOSPEL. Engraved by the three brothers Wierix in conjunction with Adrian Collaert and Charles de Mallery. 154 plates (1658-1813).

“*Evangelicæ Historiæ Imagines Auctore Hieronymo Natali, Societatis Jesu Theologo. Antwerpia, Anno Dni MDXCIII.*”
The text of the work is illustrated with numerous vignettes.
Folio, old vellum binding, with clasps.

A SELECTION OF NINETY ENGRAVINGS by Jerome Wierix from the Life of Our Saviour and the Madonna, and the Lives of the Saints. Arranged according to Alvin.

HANS VAN LOCHORN,

Nagler Monogrammist, vol. iv. p. 626, No. 1983.

THE LIFE OF THE MADONNA.

“*Vita Divæ Mariæ Virginis,*” in the style of Jerome Wierix. A series of sixteen small plates, 5 in. high by 3½ in. wide, each of them having a description in Latin at the foot. On the first are the initials H. V. L. and I. E. W. on the left.
Mounted, in a volume.

Flemish Engravers.

ADRIAN COLLAERT,

ENGRAVER AT ANTWERP IN THE LATTER PART OF THE
SIXTEENTH CENTURY.

TRIUMPHUS JESU CHRISTI CRUCIFIXI.

Illustrated with seventy engravings of crucifixions of Christian martyrs. Antwerpiaë, Adrianus Collaert sculpsit 1608.
Octavo, brown morocco.

HANS COLLAERT,

ENGRAVER AT ANTWERP IN THE LATTER PART OF THE
SIXTEENTH CENTURY.

CLEOPATRA, by the side of a couch, holding an asp in each hand.

THEODOR GALLE,

ENGRAVER AT ANTWERP AT THE END OF THE SIXTEENTH
CENTURY.

VERIDICUS CHRISTIANUS. Auctore P. Joanne David, Sacerdote
Societatis Jesu.

With engraved frontispiece and illustrations by Theodor Galle. Antwerpiaë, ex officinâ Plantinianâ, apud Joannem Moretum, MDCI.
Quarto, red morocco.

PARADISUS SPONSI ET SPONSÆ.

With 100 illustrations by Theodor Galle.

Antwerpiaë, ex officinâ Plantinianâ, apud Ioan. Moretum, MDCVII.
Octavo, olive morocco.

ÆGIDIUS SADELER,

PAINTER AND ENGRAVER: BORN AT ANTWERP, 1570;
DIED THERE, 1629.

THE MADONNA AND CHILD IN A LANDSCAPE. After the drawing
by Albert Durer in the Albertina at Vienna.
Proof before letters.

THEODOR DE BRY,

ENGRAVER: BORN AT LUTTICH, 1528; DIED IN 1598.

IN Le Blanc's *Manuel* there is a notice of the De Brys derived from Mariette's notes.

THEATRUM VITÆ HUMANÆ A. J. J. Boissardo Vesuntino conscriptum et a Theodoro Bryio artificiosissimis historiis illustratum.

Engraved title of death subjects, with portrait of Boissard, and sixty illustrations by Theodor de Bry.

Excussum typis Abrahami Fabri, impensis Theodori Bryi Leodiensis sculptoris Francfurdiani Civis, 1596.

Quarto, dark olive morocco.

VITÆ ET ICONES SULTANORUM TURCICORUM: ad vivum ex antiquis metallis effictæ, et descriptæ, a Ja. Jac. Boissardo Vesuntino.

Engraved title, with portrait of Boissard at the back, and forty-seven portraits, in borders of flowers, fruit, animals, and birds, by Theodor de Bry.

Per Theodorū de Bry Leod. Civem Francf. ad mæn. A°. MDXCVI.

Quarto, calf.

DIONYSII LEBEI BATILLII REGII MEDIOMATRICŪ PRÆSIDIS EMBLEMATA.

Illustrated with engraved frontispiece and portrait of Batillius and sixty-two emblems by Theodor de Bry.

Francofurti ad Mænū A°. CLJ. LXXVI.

Small quarto, red morocco.

JOHANN THEODOR DE BRY,
 ENGRAVER: BORN AT LUTTICH, 1561;
 DIED AT FRANCFORT, 1623.

TWO OF THE SERIES OF THE HISTORY OF CREATION. After Martin de Vos. Small circular prints.

THE TRIUMPH OF BACCHUS. After Giulio Romano.

THE GOLDEN AGE. After Bloemaert. A circular print.
 Mariette refers to this print as one of the best of De Bry's engravings.

ATALANTA FUGIENS. HOC EST EMBLEMATA NOVA DE SECRETIS
 NATURÆ CHYMICA. Authore Michaelle Majero.

With engraved frontispiece and portrait of Michael Maier and fifty illustrations by Johann Theodor de Bry.

Oppenheimii, ex typographia Hieronymi Galleri sumptibus
 Joh. Theodori de Bry, MDCXVIII.

Quarto, red morocco.

LUCAS KILIAN,

ENGRAVER: BORN AT AUGSBURG, 1570; DIED THERE, 1637.

TWO FULL-LENGTH PORTRAITS, ON THE SAME PLATE, OF ALBERT DÜRER, at different periods of age—in 1509 and 1517—in an architectural façade. Unfinished proof before letters.

From the St. Aubyn Collection.

HEINRICH HONDIUS.

THERE were two engravers, father and son, of the name. They worked principally at the Hague circa 1590-1650.

EULENSPIEGEL. Copy of the rare print by Lucas van Leyden.

THE PROCESSION TO MEULEBECK.

With the drawing by Peter Breugel, from a portion of which the engraving is taken. At the foot of it is an inscription, the following being the translation: "These are the pilgrims who had to dance on S. John's day from Brussels to Meulebeck, and when they had danced or jumped over a bridge they were cured for a whole year from the S. John's illness."

BARBARA VAN DEN BROECK,

BORN AT ANTWERP.

THE LAST JUDGMENT. A composition of numerous figures, having an inscription of four lines at the foot in Latin, French, and Flemish, signed, "Crispine Vandebroeck inven. Barbara filia Crispini sculpsit. Henr. Hond. exc. Hage, 1649."

NICOLAS DE BRUYN,

ENGRAVER: BORN IN ANTWERP, 1570; DIED THERE, 1635.

Le Blanc's *Manuel*.

THE PASSION OF OUR SAVIOUR, dated 1618-19 (64-75).

CHRISTOPHER VAN SICHEM,

ENGRAVER, PUPIL OF GOLTZIUS: BORN AT DELFT, 1580.

Passavant, iii. 470.

t SCHAT DER ZIELEN. Dat Is. Het geheele leven ons Heeren Jesu Christi Naer de vyer Evangelisten. Met seer schoone figuren verciert gesneden door C van Sichem voor P. I. P.

Illustrated with nearly 700 woodcuts by Christopher van Sichem of sacred subjects after Albert Durer, Lucas van Leyden, and other German, Flemish, and Dutch artists.

t Amsterdam By Pieter I. P., 1648.

Square octavo, green morocco.

PIA DESIDERIA EMBLEMATIS ILLUSTRATA. Authore Hermanno Hugone Societatis Jesu. Sculpsit Christophorus à Sichem pro P. I. P. Typis Henrici Aertssenii, Antverpiæ, MDCXXVIII.

With ornamented title, followed by the Papal arms, and numerous woodcuts of emblems having the interlaced monogram C. V. S.

Small octavo, vellum.

SCHELTE À BOLSWERT,

ENGRAVER: BORN IN BOLSWERT, 1586.

THE MOCKING OUR SAVIOUR, THE SAVIOUR WITH THE REED.

After Van Dyck, with inscription "Plectentes coronam de spinis, &c."

First state, before the cross-hatching on the leg of the soldier on the right.

THE CRUCIFIXION. After Van Dyck.

In the second state.

The following are the descriptions of the different states of this plate:

First state, before any letters. The hand of S. John is placed over the Madonna's shoulder.

There is an impression of this very rare proof in the Bibliothèque at Paris, for which it was purchased (damaged and laid down) at Messrs. Woodburn's sale in London in June 1854.

Second state. The hand of S. John over the Madonna's shoulder is removed, the hair on S. John's forehead is altered and added to, and the horse's hoofs made out. With "A. van Dyck pinxit," at the bottom of the plate on the left, the name of Van den Enden the printer, and three lines of dedication at the foot.

Third state. The same as the preceding, but the name of G. Hendrix substituted for that of Van den Enden.

Fourth state. The hand of S. John restored over the Madonna's shoulder, the shadows much darkened, and the plate reworked in part. The name "A. Van Dyck pinxit," on the left erased, and reinserted on the right-hand side. With one line of dedication only. This false proof, from the restoration of the hand of S. John, is very deceptive.

Fifth state. The hand of S. John again taken out. The name of Van den Enden re-inserted, and the two additional lines restored to the dedication, as in the second state.

THE HOLY FAMILY, with S. Joseph seated under a tree on the right. A group of eight winged children playing on the left, four others in the clouds above with musical instruments. After Van Dyck.

SIR ANTONY VAN DYCK,

PAINTER AND ETCHER: BORN IN ANTWERP, 1599;

DIED IN LONDON, 1641.



MINENTLY the most accomplished of the pupils of Rubens, in whose school at Antwerp he had diligently for five years pursued his studies, Van Dyck, at his great master's instigation, took his departure in 1619 for Italy, being then in his twentieth year; first visiting Venice, going afterwards to Genoa and Rome, and thence to Sicily. The plague, having broken out at Palermo

hurried his departure, and he returned to Flanders, where for some years he occupied such leisure as he could spare from his professional engagements in sketching portraits of his friends and the distinguished men of the time. Numerous commissions were executed by him in embellishing certain of the churches and public edifices of the Flemish cities. In 1632 he went to London on the invitation of Charles I., by whom he was knighted: some few years afterwards he married Maria Ruthven, the granddaughter of the Earl of Gowrie, and continued to receive full employment and distinguished recognition as a painter until his death in 1641, when he was honoured with a public funeral in S. Paul's Cathedral. There is scarcely a mansion of importance in England which is not decorated with one or more specimens of portraiture by his hand; and it is remarkable that, limited to nine years as his sojourn was in the country, so much work could have been accomplished, especially as his health had failed some time before his death.

During the period between Van Dyck's return from Italy and his going to England (1626-1632), a series of portraits, to be engraved from his before-named drawings, was projected; they

were intrusted to various hands, and corrected under his superintendence. Eighty of them were printed by Martin van den Enden, the publication being undertaken at Van Dyck's expense, as we learn by the inscription on the title to the later edition by Gillis Hendrick, "ejusq. sumptibus ære incisæ." The portrait etchings he himself made were not then utilised, further than the taking prints from them in the proof state; there was no connected issue until they passed into the hands of the editor, Gillis Hendrick, who first published them with the "Centum Icones" in 1645. The acknowledged number etched by Van Dyck is considered to be nineteen portraits and the two subject compositions of the Presentation of the reed to Our Saviour, and Titian and his mistress. For a long time they were regarded with indifference; Bartsch did not include them in his *Peintre-Graveur*, and prior to Mr. Carpenter's *Memoir* in 1844, no critical account had been written.

The works upon the subject are *Pictorial Notices, consisting of a Memoir of Sir Anthony van Dyck, with a Descriptive Catalogue of the Etchings executed by him*, by William Hookham Carpenter (4to, London, 1844); *Catalogue des Estampes Anciennes de Hermann Weber* (8vo, Bonn, 1852); Anton van Dyck's *Bildnisse bekannter personen von Ignatz von Szwykowski* (8vo, Leipzig, 1859); and *L'Iconographie d'Antoine van Dyck d'après les recherches de H. Weber, par le Dr. Fr. Wibiral* (8vo, Leipzig, 1877).

OUR SAVIOUR CROWNED WITH THORNS. The presentation of the reed.

In the first state.

THE SERIES OF EIGHTY ENGRAVED PORTRAITS, called "L'Iconographie d'Antoine van Dyck."

In their first states, as printed by Martin van den Enden, before the engraver's name. With the etchings by Van Dyck in the state in which they were issued by Gillis Hendrick in the "Centum Icones" in 1645, a few earlier impressions being amongst them. Arranged in two volumes.

And an additional volume of other engraved portraits after Van Dyck.

LUCAS VORSTERMAN THE ELDER,

ENGRAVER : BORN IN ANTWERP, 1578.

THE ENTOMBMENT OF OUR SAVIOUR, dated 1628. After the picture by Raphael in the Borghese Palace at Rome.

S. GEORGE AND THE DRAGON. After the picture by Raphael in the Hermitage at S. Petersburg.

PORTRAIT OF THOMAS HOWARD, EARL OF ARUNDEL. After Van Dyck.

First state, having the four lines of title, before the verses.
With "Operâ Vorstermanni" in the left-hand corner.

PORTRAIT OF FRANCOIS DE MONCADA, MARQUIS D'ÂYTONE. After Van Dyck. In the first state.

PORTRAIT OF PHILIPPE LE ROY, GOVERNOR OF THE NETHERLANDS. After Van Dyck.

First state, before letters, with the monogram of Vorsterman.

CORNELIS BLOEMAERT,

ENGRAVER : BORN IN UTRECHT, 1603 ; DIED AT ROME, 1680.

Le Blanc's Manuel.

THE NATIVITY (27). After the picture by Raphael painted for the Canossa Family. The picture is lost.

In the first state, with the name and address of Bloemaert.

OUR SAVIOUR ON THE CROSS (31). After Abraham Bloemaert.

S. LUKE PAINTING THE PORTRAIT OF THE MADONNA (52). After the picture by Raphael, in the Academy of S. Luke at Rome.

CORNELIS VAN DALEN,

ENGRAVER : BORN IN ANTWERP, 1620.

Le Blanc's Manuel.

PORTRAITS OF PIETRO ARETINO (19) AND GIOVANNI BOCCACCIO (22). After Titian. Proofs before letters.

DAVID TENIERS,

PAINTER AND ETCHER: BORN AT ANTWERP, 1610;

DIED AT BRUSSELS, 1694.



DAVID TENIERS the elder was a painter of some repute, having studied for many years in Rome, and from him his son derived his education: an intimacy with Adrian Brauwer at Antwerp probably influenced the young painter in the choice of subjects for his pencil. The Archduke Leopold William appointed him superintendent of his gallery, and he made various reduced copies

and pasticcios from the pictures, now considered but of little merit. Painting with great facility, he was in the active practice of his profession until nearly the end of his long life of eighty-four years. In Smith's *Catalogue raisonné* of the works of the Dutch and Flemish Masters nearly one thousand pictures, pronounced to be genuine, are described; his style not being difficult to imitate, of no artist's work has there been such a mass of spurious attributions.

By the inscriptions upon several etchings, he was engaged with his younger brother Abraham in their publication. The Festival in the yard of a tavern and some few others are by his own hand; but a large proportion are by Coryn Boel, Franz vanden Wyngaerde, and others. In the *Catalogue des Estampes du Cabinet de M. le Comte Rigal* (Paris, 1817) many are enumerated and described, to which the following numbers refer.

A VILLAGE FESTIVAL IN THE YARD OF AN INN (776, 1).

FOUR SMALL INTERIORS, WITH PEASANTS (776, 2-5).

FIVE FULL-LENGTH FIGURES OF PILGRIMS (776, 6-10).

A MAN HOLDING A GLASS IN HIS HAND, with his right arm round the neck of a woman, seated at a table (777, 13).

INTERIOR OF A KITCHEN, the carcass of a bullock hanging on the left (777, 14).

FOUR SINGLE FIGURES OF PEASANTS (777, 35).

PEASANTS SHOOTING AT A TARGET (777, 37). An oblong print.

PEASANTS PLAYING AT BOWLS (777, 38). An oblong print.

PEASANTS IN FRONT OF A PUBLIC-HOUSE, a man and woman dancing to a man playing the bagpipes (777, 39). An oblong print.

FIVE PEASANTS SEATED IN THE YARD OF A PUBLIC-HOUSE, a woman with a pitcher coming to them through a gateway on the right (777, 40). An oblong print.

INTERIOR OF A TAVERN ; a group of five peasants, two of them playing cards, two others seated at a fire on the left.

INTERIOR OF A TAVERN ; a man seated at a table smoking, another standing by him ; in the distance on the left five men playing cards.

SEVEN ETCHINGS OF MONKEYS.

A VILLAGE FESTIVAL IN FRONT OF A PUBLIC-HOUSE. A lozenge-shaped sign suspended on the left, with a crescent moon, and the date 1640. Signed, "D. Teniers Inventor, cum privilegio. Coryn Boel f. fran^e Vanden Wyngaerde ex. Antw."

THE WATER-DOCTOR in the centre seated at a table, with an open book upon it, looking to the front at a bottle he is holding up, a woman standing behind him ; on the right, at the back of the room, three men at a table. Inscribed, "D. Teniers in. et excud., cum privilegio. Francois Vanden Wyngaerde. Coryn Boel f."

THE TEMPTATION OF S. ANTHONY. An inscription at the foot beginning, "Beatus vir qui suffert tentationem, &c." An oblong print, inscribed, "D. Teniers in. et pinxit, cum privilegio. F. Vanden Wyng. f."

DUTCH ENGRAVERS.

REMBRANDT GERRITSZ VAN RYN,

PAINTER AND ETCHER: BORN AT LEYDEN, 1606;

DIED AT AMSTERDAM, 1669.



REMBRANDT'S life and art career have been investigated by numerous writers; and in the publications of Gersaint, Daulby, Bartsch, Claussin, Nagler, and Wilson, the slight particulars of the artist and his family, which have been preserved, are given, with descriptions of his pictures, and catalogues of every etching by and attributed to him, and of their various states.

A later contribution to the literature of the subject, comprising some further information, is *L'Œuvre complet de Rembrandt*, par Charles Blanc (2 vols. 8vo, Paris, 1859-61), published also in quarto with numerous copies of the etchings by Leopold Flameng in 1873.

In 1877 a selection of the etched works of the master was exhibited in the gallery of the Burlington Fine Arts Club in London, to which Mr. Brodhurst, M. Dutuit of Rouen, Mr. Fisher, Dr. Griffiths (the Warden of Wadham College), Mr. Seymour Haden, and Mr. Holford were the principal contributors. It comprehended, amongst numerous rarities, the only two remaining first states of the Hundred Guilder Piece which have not become locked up in public galleries, and impressions of the rare portraits of Rembrandt holding a sabre (23) in the first state, and of the Dutch advocate Van Tolling (286), the last in two different states. A catalogue was printed, with a

preliminary essay by Mr. Seymour Haden, descriptive of the motive and spirit of the artist's work, and disputing the hitherto received ascription of many of the etchings to Rembrandt, delegating them to his pupils. Several of the cherished specimens of collectors' portfolios are severely handled in this denial of the correctness of the attribution of them to the master's hand. The essay led to discussion on the subject by those who dissented from Mr. Haden's opinions. The Reverend Charles Henry Middleton, who had rendered material help in bringing together the valuable prints which were exhibited, wrote a treatise in reply, explanatory of the etchings, and his reasons for the views he entertained. Like other great artists, Rembrandt availed himself of the assistance of the pupils by whom he was surrounded: the possessors of these impugned etchings must comfort themselves with the reflection that they received the imprimatur of his recognition, in their publication with his sanction and signature.

The collection in the British Museum is of high quality in richness of impressions, and superior, in its comprehensiveness, to those at Amsterdam, Paris, and Vienna. An attempt to bring together the whole of the etchings would now be hopeless. The most perfect series yet remaining in the hands of a private possessor is that of the Duke of Buccleugh; originally formed by the late Mr. Heywood Hawkins, who devoted much critical knowledge to its accumulation, opportunity being taken of the dispersion of the valuable portfolios of prints of the Earl of Aylesford and the Baron Verstolk van Soelen of the Hague, to make large acquisitions; it was subsequently purchased in its entirety by the Duke of Buccleugh.

Mr. Chambers Hall made a bequest of many of the master's works to the University of Oxford, and there is an important collection of them in the Fitzwilliam Museum at Cambridge.

A Descriptive Catalogue of the Prints of Rembrandt, by an Amateur (Thomas Wilson), 8vo, London, 1836.

PORTRAIT OF REMBRANDT in a cap and feather (20).

PORTRAIT OF REMBRANDT leaning on a stone sill (21).

First state, before the band of the cap was continued.

PORTRAIT OF REMBRANDT in an oval (23). The sabre print.

Second state, cut to the angles.

ABRAHAM ENTERTAINING THE ANGELS (36)

ABRAHAM'S SACRIFICE (39).

THE TRIUMPH OF MORDECAI (44).

DAVID ON HIS KNEES (45).

From the Hume Collection.

TOBIT BLIND (46).

THE ANGEL ASCENDING FROM TOBIT AND HIS FAMILY (48).

In the first state.

THE ANGEL APPEARING TO THE SHEPHERDS (49).

In the third state.

THE NATIVITY (50).

In the first state.

THE CIRCUMCISION (52).

In the first state.

THE PRESENTATION OF JESUS IN THE VAULTED TEMPLE (54).

In the second state.

THE FLIGHT INTO EGYPT, a night piece (58).

THE FLIGHT INTO EGYPT, the Holy Family crossing a brook (60)

THE FLIGHT INTO EGYPT. In the style of Elsheimer (61).

In a late state.

OUR SAVIOUR FOUND BY HIS PARENTS ON THEIR JOURNEY TO
JERUSALEM (64).

THE MADONNA WITH THE INFANT SAVIOUR ON THE CLOUDS
(65).

THE HOLY FAMILY, Joseph looking in at the window (67).

In the first state.

OUR SAVIOUR DISPUTING WITH THE DOCTORS (69).

In the second state.

OUR SAVIOUR PREACHING, called "La Petite Tombe" (71).

OUR SAVIOUR DRIVING THE MONEY-CHANGERS OUT OF THE
TEMPLE (73).

In the first state.

From the Hume Collection.

OUR SAVIOUR AND THE WOMAN OF SAMARIA (74).

In the third state.

OUR SAVIOUR AND THE SAMARITAN WOMAN AT THE WELL (75).

An upright print.

In the second state.

From the Hume Collection.

THE RESURRECTION OF LAZARUS (76). The small plate.

THE RESURRECTION OF LAZARUS (77). The large plate.

In the sixth state.

From Dr. Finch's Collection.

THE HUNDRED GUILDER PIECE (78).

In the second state, on plain paper.

From the Verstolk Collection.

OUR SAVIOUR CRUCIFIED BETWEEN THE TWO THIEVES (81).

In the third state.

THE ECCE HOMO (82).

In the second state.

THE DESCENT FROM THE CROSS (84).

THE CRUCIFIXION (86). The small plate.

THE DESCENT FROM THE CROSS (88).

From the Hume Collection.

THE FUNERAL OF OUR SAVIOUR (89).

OUR LORD AND THE DISCIPLES AT EMMAUS (92).

In the second state.

THE DEATH OF THE VIRGIN (104).

In the second state.

YOUTH SURPRISED BY DEATH (113).

THE TRAVELLING MUSICIANS (123).

In the first and the second states.

THE GOLDSMITH (127).

THE PANCAKE WOMAN (128).

THE GAME OF GOLF (129).

A JEWS' SYNAGOGUE (130).

In the second state.

AN OLD MAN SEEN FROM BEHIND (143).

In the second state.

THE RAGGED PEASANT (169).

L'ESPIÈGLE (185).

Late state.

A PAINTER DRAWING FROM A MODEL (189).

ACADEMICAL FIGURE OF A MAN, called The Prodigal Son (191).

ACADEMICAL FIGURES OF TWO MEN. The Go-cart (192).

A NAKED WOMAN RECLINING (202).

In the first state.

A VIEW OF OMVAL, NEAR AMSTERDAM (206).

From the Chambers Hall Collection.

VIEW OF AMSTERDAM (207).

THE THREE TREES (209).

A LANDSCAPE BY A CANAL, with a peasant carrying milk-pails (210).

In the second state.

From the Garle Collection.

A VILLAGE NEAR THE HIGH-ROAD, arched (214).

In the third state.

LANDSCAPE, with a man sketching (216).

THE LANDSCAPE WITH A RUINED TOWER (220).

In the third state.

AN ARCHED LANDSCAPE, with a flock of sheep (221).

In the second state.

From the Alferoff Collection.

A LARGE LANDSCAPE, with a cottage and Dutch haybarn (222).

From Dr. Finch's Collection.

A VILLAGE with a canal, and vessel under sail (225).

A COTTAGE, with white pales (229).

In the second state.

REMBRANDT'S MILL (230).

DOCTOR FAUSTUS (272).

In the second state.

CLEMENT DE JONGE (274).

Late impression.

ABRAHAM FRANSZ (275).

Late impression.

YOUNG HAARING (277).

In the second state.

JOHN LUTMA, Goldsmith of Groningen (278).

Late impression.

EPHRAIM BONUS (280). The margin added.

From the Brentano Collection.

UYTENBOGAERT. The gold-weigher (283).

In the second state.

LIEVEN VAN COPPENOL, the writing-master, the large plate (285).

In the third state.

A YOUNG MAN IN A "MEZETIN" CAP (291).

In the second state.

THE GREAT JEWISH BRIDE (337).

In the fourth state.

S. CATHERINE, called The little Jewish Bride (338).

PORTRAIT OF REMBRANDT'S MOTHER (339).

PORTRAIT OF AN OLD WOMAN, looking to the left (340).

From the Hume Collection.

JAN LIEVENS,

PAINTER AND ETCHER: BORN AT LEYDEN, 1607;

DIED AT ANTWERP, 1663.

DEATH AND THE GAMBLERS (11).

JAN JORIS VAN VLIET,

PAINTER AND ETCHER: BORN AT DELFT, 1610.

LOT AND HIS DAUGHTERS (1). After Rembrandt. With the address of Clement de Jonghe.

HERMAN SAFTLEVEN,

PAINTER AND ETCHER: BORN IN ROTTERDAM, 1609;

DIED AT UTRECHT, 1685.

HERMAN SAFTLEVEN was a pupil of Jan van Goyen. His pictures, held in high estimation, principally consist of views in the neighbourhood of Rotterdam and the country on the banks of the Rhine. His rare etchings are extremely happy in their treatment of woodland scenery. "The Great Tree," with its expanse of distant landscape, is a fine example of drawing of foliage, which he was very successful in expressing. The latter part of his life was passed at Utrecht, where he died in 1685. *Bartsch, i. 235.*

THE WOOD, with two sportsmen, dated 1644 (27).

THE GREAT TREE, with a group of three men in front, dated 1647 (28) *From the Thompson Collection.*

A GATE OF THE CITY OF UTRECHT, "De Witte vrouwen poort" (29).

ALBERT CUYP,

PAINTER AND ETCHER: BORN AT DORT, 1605;

DIED THERE CIRCA 1672.



ALBERT CUYP was the son of Jacob Gerritz Cuyp, an artist of some reputation, by whom he was instructed. Born at Dort, where his life was passed, a large number of his landscapes are of scenes from the river as it flows past the picturesque town, singularly attractive in the clear glow of their atmosphere. He etched eight small plates of cows, of two of which impressions are scarce.

Andresen.

THE SET OF EIGHT SUBJECTS OF COWS (1-8), comprising the two rare etchings, the one of cows with two cowherds on the left (2), and the other of five cows recumbent in a receding line (3). With the title to the later issue of six only of the etchings. And two portraits of Cuyp.

HEINRICH VON GOUDT,

AMATEUR ARTIST AND ENGRAVER: BORN AT UTRECHT, 1585;

DIED 1630.

THE SERIES OF SEVEN ENGRAVINGS. After Elsheimer.

ADRIAN BRAUWER,

PAINTER AND ETCHER: BORN IN HAARLEM, 1608;

DIED AT ANTWERP, 1640.

RAISED from poverty when a lad by Frans Hals, Adrian Brauwer was a fellow-pupil with Adrian van Ostade. The subjects of his pictures tell of the drunken dissipation he indulged

in, ending by his death in the hospital at Antwerp in his thirty-second year. Le Blanc's *Manuel. Rigal Catalogue.*

BOORS DRINKING, one of them asleep, with a mug in his hand.

The drawing, formerly in the Ploos van Amstel Collection, belongs to Mr. Malcolm of Poltalloch.

CONCERT OF THREE MEN—one with a flageolet, and another with a fiddle—seated before a fire.

TWO SMALL BUST-SIZE ETCHINGS OF MEN, one holding a looking-glass, the other a knife.

CORNELIUS VISSCHER,

DESIGNER AND ENGRAVER: BORN IN HAARLEM, 1610;
DIED AT AMSTERDAM, 1658.

Catalogue of the Works of C. Visscher, by W. Smith, 1864.

THE BOHEMIAN WOMAN (44). Fourth state.

THE STROLLING MUSICIANS AT THE DOOR OF A HOUSE. After Adrian van Ostade (80). First state.

OLD MAN AND WOMAN AT A TABLE. After A. van Ostade (82). First state, before the "et" in the inscription.

PORTRAIT OF HENDERUKUS DU BOOYS. After Van Dyck (88).

JAN VISSCHER,

ENGRAVER; BROTHER OF C. VISSCHER: BORN IN AMSTERDAM,
1636; DIED THERE AFTER 1692.

PORTRAIT OF ABRAHAM VAN DER HULST, VICE-ADMIRAL OF HOLLAND. After Van der Helst.

A SET OF FOUR OBLONG LANDSCAPES, with groups of cattle and figures. After Nicolaas Berghem.

ADRIAN VAN OSTADE,

PAINTER AND ETCHER: BORN AT LUBECK, 1610;

DIED AT AMSTERDAM, 1685.



CENES of tavern life, as represented by Adrian van Ostade, were frequented by him for their utilisation as subjects for his pictures, to supply the demand their transparent freshness of colour and drawing had created, far more than for indulgence in their boisterous merriment. The groups of portraiture of himself and his family record, by their accompanying accessories, the respectability of the social posi-

tion he evidently was proud of, and the comforts he was surrounded with. Their representation, however, and similar conventional compositions, betray the restraint which checked him: escaped from their formality his pencil resumed its freedom, and his pictures of interiors, in the cottage and the rude tavern, and of festive out-door gatherings, are masterpieces in the skill of their grouping and arrangement, enhanced by the talent wherewith he subdues the coarse surroundings incident to such revelries,—the avoidance of everything, save the happier side of his subject, telling the genial refinement of his cheerful nature. Born at Lubeck in 1610, in his youth he removed to Haarlem; and having finished a diligent studentship under Frans Hals, established himself as a painter in the city, the best period of his life having been passed there. The approach of the French troops in 1662 determined him to return to Lubeck; but his alarm being abated on his arrival at Amsterdam, he was induced to remain, and continued his residence in the city until his death in 1685. Ostade was one of the first of the Dutch

artists who brought the use of water-colour to the high state of perfection it attained, his drawings, almost as numerous as his oil-paintings, being finished with equal care and minuteness. In his prints we have the representation of every phase of peasant life in Holland, his vigorous but delicate touch with the etching needle having given us a series of clever etchings upon the copper, differing in their artistic qualities from the work of any other of the Dutch Masters. Some few are dated ; for the most part, they are attributable to the period during his residence at Haarlem ; one only, "La Poupée Demandée" (16), was executed after 1670, the last numeral upon it being unintelligible. There is a fine collection of the etchings in the British Museum. At Amsterdam and Haarlem are many curious specimens in unique states.

Bartsch, i. 347.

PORTRAIT OF ADRIAN VAN OSTADE, by Jacob Gole. A mezzotint.
Proof before letters.

And the original drawing made by Gole for the engraving.

From the Verstolk Collection.

PORTRAIT OF ADRIAN VAN OSTADE, by C. B. Coclers.

Unfinished etching, and a proof impression from the completed plate.

THE SERIES OF THE ETCHINGS OF ADRIAN VAN OSTADE, comprising several pure etchings, the remainder, with slight exception, being from the first finished state of the plates.

The collection they are principally derived from was formed by Thomas Wilson, and is described in his "*Catalogue raisonné.*" On Mr. Wilson's bankruptcy, about 1831, it was sold to Mr. Esdaile. At the Esdaile sale in 1841, Mr. Segulier obtained it for 220*l.*, and at the Segulier sale Mr. Coningham gave the increased price of 309*l.* 15*s.* On the dispersion of the latter gentleman's prints in 1845, it was acquired by Mr. Heywood Hawkins, who made various additions, afterwards disposing of it to Messrs. Colnaghi ; by them the series, in the completion of which so much care had been bestowed, was dispersed. The British Museum selected such as were there needed ; some few were bought by Mr. Garle, and the remainder passed to the present collection.

DIRK STOOP,

PAINTER AND ETCHER: BORN AT DORT, 1610;

DIED IN HOLLAND, 1685.



WE have an account of Dirk Stoop, and the variation of his Christian name, according to the country where he was located, in Bryan's *Dictionary*, with a detailed list of his historical prints, and the collections they are to be found in. His etchings of horses, signed "D. Stoop," and dated 1651, were published in Holland. Employed as painter to the Court of Lisbon in 1662, he went in the suite of

Catharine of Braganza to London on her marriage with Charles II., and engraved eight prints illustrating the Queen's journey from Lisbon. Having remained in England until 1678, he returned to Holland, and died there in 1685. *Bartsch*, iv. 91.

THE TWELVE ETCHINGS OF HORSES (I-12). Before the numbers.

JAN BOTH,

PAINTER AND ETCHER: BORN AT UTRECHT, 1610;

DIED AT VENICE.

THE brothers Both, sons of a glass-painter, were natives of Utrecht, Jan having been born in 1610 and Andries two years later. Instructed in their youth by Abraham Bloemaert, they subsequently were enabled to travel to Rome, the paintings of Claude Lorraine being the subjects of their study and imitation; and the attention they received induced them to remain in Italy. Working in conjunction, Andries supplying the figures to his elder brother's landscapes, they continued to paint there for many years with great success. The brotherhood was suddenly dissolved by the accidental drowning of Jan at Venice, when Andries returned to Utrecht, and did not long survive his brother, dying in 1650.

The etchings of landscapes by Jan Both, in their rendering of Italian scenery, are clever transcripts of his pictures, and are more thoroughly imbued with the spirit of Claude's teaching than those of any of his countrymen, who early in the century went to Rome, and painted in the style which was then so prevalent.

Bartsch, v. 201.

THE FOUR UPRIGHT LANDSCAPES (1-4).

In the first states, with the name of Matham.

THE SIX OBLONG LANDSCAPES (5-10).

In the first states, before the name of Both.

PETER VAN LAER,

PAINTER AND ETCHER: BORN AT LAAREN, 1613;

DIED AT HAARLEM, 1673.

PETER VAN LAER in his youth had the advantage of studying at Rome. Either on account of his personal deformity or from his painting fairs or subjects called "bambocciata," he was nicknamed Bamboccio by the Bentivogel Society, of which he was one of the gayest and most talented members. In 1639 he returned to Holland, taking up his residence at Haarlem, where he died in 1673. His few clever prints were all apparently etched at Rome.

Bartsch, i. 3.

THE SPORTSMAN WITH HIS DOG (6).

THE FAMILY (15). Described by Bartsch as the most careful of the painter's etchings.

JAN VAN AKEN,

PAINTER AND ENGRAVER: BORN IN HOLLAND IN 1614.

BEYOND Jan van Aken's signature upon certain of his twenty-one etchings nothing is known respecting him. Herman Saftleven's initials are upon some of them as the "inventor." They are cleverly drawn, but much inferior to the skill of the master, whose manner Bartsch considers he copied.

Bartsch, i. 271.

FOUR VIEWS ON THE RHINE. After Saftleven (18-21).

ANTONY WATERLOO,

PAINTER AND ETCHER: BORN AT UTRECHT, 1618;

DIED THERE, 1662.

NO authenticated picture by Antony Waterloo is known. Upon none of his clever etchings, of which 136 are described by Bartsch, is there a date; they are bitten in with strong firm lines, the gradation of their drawing being given with very delicate dry point. Early states of them are rare, for but few could have been printed from the plates, before the fine work wore down, leaving them hard and dry and comparatively worthless in late impressions. He is stated to have been brought to destitution by his habits of intemperance, and to have died in the hospital of his native town in 1662. *Bartsch, ii. 3.*

THE MILL (119).

THE TWO TRAVELLERS RECLINING IN A WOOD (123).

TOBIT AND THE ANGEL (134).

HERMAN SWANEVELT,

PAINTER AND ETCHER: BORN AT WOERDEN, 1620;

DIED AT ROME, 1690.

GERARD DOW was the first instructor of Herman Swanevelt previous to his going to Italy, where he studied the works of Claude Lorraine. His pictures became extremely popular in Rome, where throughout life he continued to reside. But slight information exists of his personal history: he is stated to have passed his life in seclusion, absorbed in his art occupation. His etchings, mostly of views in the neighbourhood of the city, bespeak by their number the assiduity with which he worked, 116 of them being described by Bartsch. Although somewhat monotonous in their sameness of subject, they are of high artistic excellence, the landscapes frequently displayed with very happy effect in the distance, beyond a shadowed foreground of trees and foliage.

Bartsch, ii. 249.

THE SET OF ETCHINGS OF ANIMALS, AND THE SATYRS (26-33).

THE FISHERMEN (77).

THE SET OF FOUR UPRIGHT LANDSCAPES (112-115).

In early states, No. 112 before the cross-hatching on the side of the hills.

NICOLAAS BERGHEM,

PAINTER AND ETCHER: BORN IN HAARLEM, 1620;

DIED THERE, 1683.



NICOLAAS, the son of an artist Peter Claas, was born at Haarlem in 1620, and from his father and Jan van Goyen he derived his teaching. The sobriquet of Berghem applied to him in his youth, he retained throughout life as his surname. In Smith's catalogue upwards of four hundred of his oil-paintings are described, and by no Dutch artist are there more sketches and water-colour drawings extant. Although a few of his etchings are somewhat hard and mannered, for variety of subject and vigour of expression, as studies of animal life, they hold high rank amongst the works of the Dutch painters. Of the dates upon them 1644 is the first, that of 1680 being upon the early state of "La vache qui s'abreuve" (1), the largest and least artistic of the series, executed shortly prior to his death in 1683.

Bartsch, v. 247.

THE COW DRINKING (1).

In the second state.

EARLY MORNING; shepherds asleep on the ground, a cow in the centre of the landscape (2).

THE THREE COWS REPOSING (3).

Counter-proof of the first state, before the name, and before the cross-hatching and additional work on the sky and the hills in the distance.

THE SAME (3).

In the second state, before the name, with additional work on the sky and hills.

THE BAGPIPE-PLAYER, "le Diamant" (4).

In the first state, before Berghem's name.

THE MAN SEATED ON A DONKEY (5).

In the first state, before the sky.

From the Esdaile and Garford Collections.

THE HERDSMAN PLAYING A FLAGEOLET (6).

In the first state.

From the Garford Collection.

THE HERDSMAN TALKING TO A WOMAN (7).

THE FIVE UPRIGHT SUBJECTS OF ANIMALS (8-12).

Early impressions, two of them before the numbers.

THE CROSSING THE STREAM (12).

In the first state, before the landscape.

THE SAME (12).

In the second state. The inscription "P. Goos exc." erased.

THE SAME (12^a).

The second plate.

THE FOUR OBLONG SUBJECTS OF ANIMALS (13-16).

With the numbers.

TWO HEADS OF A GOAT (17-18).

With copies of them by Worlidge, on one sheet.

THE SIX SUBJECTS OF COWS (23-28).

With the numbers, but before additional work on the clouds.

THE FOUR BOOKS OF ANIMALS (29-56).

With the numbers.

From the St. Aubyn Collection.

ARTEMISA RECEIVING THE CASKET WITH THE ASHES OF KING MAUSOLUS.

Not mentioned by Bartsch. Described by Guichardot in his catalogue of the Camberlyn Collection, and in the catalogue of the Alferoff sale at Munich 1869 (No. 48).

CORNELIUS BEGA,

PAINTER AND ETCHER : BORN AT HAARLEM, 1620 ;

DIED THERE, 1664.



THE etchings of Cornelius Bega, with all their coarseness, are free from the offensive vulgarity of some of the productions of the later Dutch artists. Born at Haarlem in 1620, he became a pupil of Adrian van Ostade, whose manner he copied. He died of the plague in 1664, caught during his persistent courage in nursing a young person he was engaged to be married to, whom every one else had deserted. *Bartsch*, v. 223.

AN INTERIOR WITH TWO PEASANTS AND A WOMAN. Called by Bartsch "La jeune cabaretière caressée" (34).

HENDRIK NAIWINCK,

PAINTER AND ETCHER : BORN IN UTRECHT CIRCA 1620.

THE sixteen small landscapes signed "H. Naiwjnck" are the only record of one of the most accomplished etchers of the Dutch School : his woodland scenery is sketched with great refinement of drawing, the peculiar delicacy of his foliage being essentially different in its charming treatment from the work of any other artist. No picture by his hand has been recognised.

Bartsch, iv. 77.

THE TWO SETS OF LANDSCAPES (I, 16).

ALDERT VAN EVERDINGEN,

PAINTER AND ETCHER : BORN AT ALKMAR, 1621 ;

DIED THERE, 1675.

THERE is not a date to guide us, and but little record of Everdingen's life, beyond the year of his birth, and of his death, at Alkmar, save what may be gathered from his etchings, replete with his enjoyment of the country, as he sketched its scenery upon the copper with peculiar lightness of hand. Occasionally the figure of a capucin monk appears in the landscape ; and the wild Norwegian views represented tell of travel far away from his native town, where however he is said to have passed his life, and to have been deacon of the Church. Bartsch enumerates 105 of his etchings, and 57 illustrations of an old German poem of Reynard the Fox. Dr. Sträter of Aix la Chapelle, an enthusiastic admirer of his works, has formed a curious and choice collection of them.

Bartsch, ii. 157.

A LANDSCAPE, with three men on the right, one of them on horse-back (4).

A LANDSCAPE, two men in conversation on the right (92).

A MILL BUILT ON TWO ROCKS, the water rushing beneath it (99).

JACOB RUYSDAEL,

PAINTER AND ETCHER : BORN AT HAARLEM CIRCA 1635 ;

DIED THERE, 1681.

IN the whole range of the Dutch School, for truthfulness to Nature and thorough knowledge of his art, the landscapes of Jacob Ruysdael rank almost preëminent. His few rare etchings are equally of exceptional merit. Born at Haarlem, the son of a maker of the ebony frames then the essential adjunct of every picture, he is supposed to have derived his education from Aldert van Everdingen.

Bartsch, i. 307.

THE CORNFIELD BORDERED BY TREES (5).

THE CLUMP OF THREE OAKS (6).

PAUL POTTER,

PAINTER AND ETCHER: BORN IN ENKHUYSEN, 1625;

DIED AT THE HAGUE, 1654.



O artist of Holland has more admirably represented animal life than Paul Potter in his picture of "The Bull," with its expanse of transparent meadow landscape, in the gallery at the Hague, purchased in 1749 from the collection of Willem Fabricius for 56*l*. Although taken to the Louvre by Napoleon, and returned in 1816, fortunately no injury

was sustained at the hands of the French picture-cleaners. Its celebrated painter was indebted for his art education to his father, Peter Potter, of Enkhuisen; the patronage of Prince Maurice of Orange brought him early into notice at the Hague, where his short life of delicate health ended in 1654, in his twenty-ninth year.

Some few water-colour paintings by him are known. His etchings of animals—many of them of single figures—are perfect in his knowledge of the subject and the reality of their drawing, and are illustrated with picturesque backgrounds of distant lowland scenery. A clever effect of atmosphere, so difficult of expression without the aid of colour, is preserved in his etching (14) of the cowherd with his cattle. *Bartsch, i. 39.*

EIGHT SUBJECTS OF COWS AND OXEN (1-8).

With the numbers.

From the Maberly Collection.

THE PLOUGH HORSES (12).

THE COWHERD (14).

THE SHEPHERD (15).

THE BULL'S HEAD (16). The copy described by Bartsch and another copy.

JAN VAN NOORDT,

PAINTER AND ETCHER OF THE MIDDLE OF THE
SEVENTEENTH CENTURY.

Bartsch, i. 16.

A GROUP OF CATTLE, dated 1644. After Peter van Laer.

ABRAHAM BLOOTELING,

ENGRAVER: BORN IN AMSTERDAM, 1634; DIED THERE, 1685.

ABRAHAM BLOOTELING was a pupil of Cornelius Visscher, and worked at Amsterdam. He was one of the engravers who first adopted the practice of mezzotinting, and from his numerous English portraits, executed by the process with much freedom of drawing, he must have been employed for some time in England. *Le Blanc's Manuel.*

EGBERT MEESZ KORTENAER, l'Admirael van Hollandt (143).

ENGRAVINGS IN MEZZOTINT.

JUDITH WITH THE HEAD OF HOLOFERNES (22). Three-quarter figure: the sword in her right hand, the head of Holofernes on a stone parapet in front of her. From the picture ascribed to Raphael, formerly in the Crozat Collection, now in the Hermitage at S. Petersburg.

Inscribed "R. S. Urbin pinx. A. Blooteling f. et ex."

PORTRAIT OF MICHEL ANGELO (107).

In an oval.

FRANZ MIERIS. After his own portrait (151).

LOUISE DUTCHESSE OF PORTSMOUTH (167). After Sir Peter Lely.

In an oval.

LAURENCE SANDRAERT,

ENGRAVER: CIRCA 1700.

JUDITH, after Raphael. Full-length figure, the sword in her right hand, her left foot upon the head of Holofernes.

Inscribed at the foot: "S. Judith. Rafael Urbin pinx. L. Sa. schulp. A. Blooteling ex."

The drawing is the same as of the three-quarter figure in the mezzotint engraving by Blooteling.

KAREL DU JARDIN,

PAINTER AND ETCHER: BORN IN AMSTERDAM, 1635;

DIED AT VENICE, 1678.



IN the conclusion of an apprenticeship to Nicolaas Berghem, Karel du Jardin went to Rome. Received into the Bentevogel Society, his buoyant temperament rendered him one of the gayest amongst its members, with the name of "Barbe de Bouc," by which they designated him. The clear aerial transparency his pictures were delineated with speedily at-

tracted purchasers to his studio. After some years he went back to Holland. His stay, however, was of no lengthened continuance, and he returned to Italy—somewhat hurriedly, it is alleged, to escape from an unsuitable wife he had married—and died in his thirty-eighth year at Venice in 1678.

In rivalry with his countrymen Jan Both and Swanevelt, who had preceded him in taking up their residence in Rome, and whose etchings of Italian scenery were in much request, Karel du Jardin adopted the practice of the etching-needle, with a keener sense and love of his art, and a finer touch in the use of it. As landscape drawings they are full of the luminousness so conspicuous in his paintings; but in their Southern listlessness his cattle miss the life and energy of the great Dutch animal painters. Some few of his groups are beautifully drawn, and are charming studies, full of the energy of his early teaching. The Shepherd playing a flageolet, which in the later publication of the etchings is added to them, and numbered 51, is the work of Nicolaas Berghem. *Bartsch, i. 159.*

THE ETCHINGS OF KAREL DU JARDIN.

With the numbers.

THE GROUP OF COWS (34).

Early proof, before the number.

From the Verstolk Collection.

ADRIAN VAN DE VELDE,

PAINTER AND ETCHER: BORN IN AMSTERDAM, 1639;

DIED THERE, 1672.



DRIAN
VAN DE
VELDE
was born
in Am-
sterdam
in 1639,
almost a
contem-
porary
of the
younger
painter
of ma-
rine sub-
jects of
the same
name,
but with
whom he
had no
relation-

ship. He was placed by his father under John Wynants, and his inbred talent became developed through his keen observation of country pursuits, in association with which his youth was passed. The natural truthfulness his cattle are grouped with, amidst the sunny scenes he was so happy in expressing, created a demand for his pictures, and his skill was frequently brought into request by his brother artists, the animals in many of whose landscapes are painted by him. Although but thirty-three years of age at his death in 1672, upwards of one hundred and eighty of his pictures are enumerated in Smith's catalogue. The treatment of his etchings, with their masterly drawing and bright backgrounds of meadow landscape, is very similar to that adopted by Paul Potter.

Bartsch, i. 211

TEN SUBJECTS OF ANIMALS (1-10).

Before the address on the first of the series, and before the numbers.

THREE SUBJECTS OF COWS AND SHEEP (11-13).

THE EWE, AND THE TWO SHEEP (14, 15).

THE SHEPHERD AND SHEPHERDESS WITH THEIR FLOCK (17).

JAN DE BISSCHOP,

PAINTER AND ENGRAVER: BORN AT THE HAGUE, 1646;
DIED AT AMSTERDAM, 1686.

Le Blanc's Manuel.

OUR SAVIOUR AND THE WOMAN OF SAMARIA. After Ann. Carracci (2).

THE SERIES OF ENGRAVINGS AFTER ANCIENT STATUES AND PICTURES: "Paradigmata graphices variorum artificum" (5).

Impressions before the numbers.

Hagæ-Comitis, 1671.

Folio, vellum gilt.

CORNELIS DUSART,

PAINTER AND ETCHER: BORN AT HAARLEM, 1665;
DIED THERE, 1704.

CORNELIS DUSART was by far the most talented of the pupils of Adrian van Ostade. His best pictures nearly approach in quality to those of his master, and his etchings are of much executive skill; but a large proportion are spoiled by their coarse offensiveness of subject. *Bartsch, v. 465.*

THE INTERIOR OF A TAVERN, with a seated violin-player. Inscribed at the foot, "Rusticus ex animo, non pullus Hypocrita, gaudet" (The rustic with his whole soul, not like a mute at a funeral, rejoices.) (15).

In the first state.

From the Barnard Collection.

And an impression in the second state, with the marks of the roulette.

THE VILLAGE FESTIVAL, dated 1685 (16).

In the first state.

JAN VAN DER MEER,

PAINTER AND ETCHER: BORN AT HAARLEM, 1656;

DIED, 1705.

HAVING been taught in his youth by his father, an artist of the same name, Jan Van Der Meer was received into the studio of Nicolaas Berghem, and became one of his most distinguished pupils. Only two etchings by him are known, both dated in 1685. *Bartsch, i. 231.*

THE EWE AND TWO LAMBS, dated 1685 (1).

Copy of the rare etching.

SHEEP AND LAMBS, dated 1685 (2).

From the Esdaile Collection.

F. A. MILATZ,

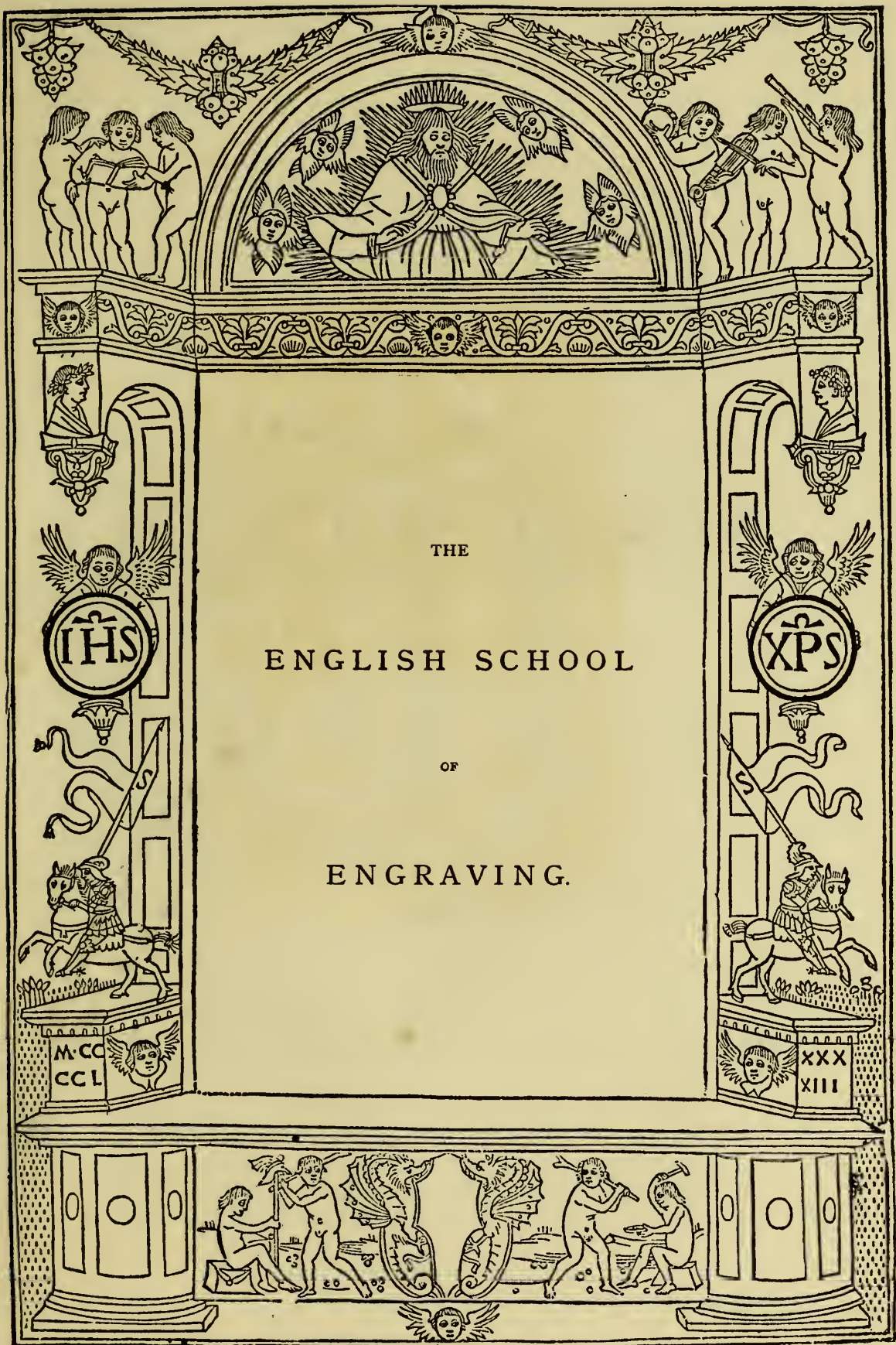
PAINTER AND ETCHER: BORN AT HAARLEM, 1763;

DIED THERE, 1808.

Le Blanc's Manuel.

A WOODED LANDSCAPE, a road trending to the left, two men in conversation on the right.





THE ENGLISH SCHOOL OF ENGRAVING.



E have scarcely a record of any Englishman practising engraving in this country, prior to the commencement of the seventeenth century. Numerous books, commencing with those is-

sued by Caxton in the fifteenth, and by various printers throughout the sixteenth century, were illustrated with wood and metal engravings; they were for the most part executed abroad, being imported by the authors for the ornamentation of their publications, and there is nothing to connect the artists of them with any school in England.

The earliest book with the reputation of having been illustrated by an Englishman, is *Compendiosa totius anatomie delineatio ære exarata per Thomam Geminum*. Folio, Londini, 1545. The text, in Latin, is that of the celebrated treatise of Vesalius on Anatomy; it is ornamented with a frontispiece the size of the page, in the style

of the school of Fontainebleau, of scroll work and caryatide figures, having in the centre the arms of Henry VIII. engraved in outline slightly shaded. The anatomical figures in the body of the book are of different workmanship, being coarse reproductions from the woodcuts of the Bâle edition of Vesalius of 1543.

Nagler, without quoting any authority, states that Thomas Geminus was born at Leeds. In the first Latin and the English editions, Thomas Gemini, as the name is given in English, adds "Lysiensis" to it, the interpretation of which has baffled inquiry. A translation into English was published by Thomas Gemini in 1553, the same blocks, for the title and anatomical figures, being used in its illustration, having a dedicatory preface to Edward VI., wherein occurs the following passage, "Wherefore myndyng to rendre unto this Countrey, in whiche by your graces protection and bounteous liberalitie I live, as muche fruite as my poore industrie and continuall travaill maye possibly bee hable to yelde, I have earnestly applyed myselfe to make common and familiar to all Englishe people, that which in the latin hath ben found profitable amonge so many foren nacions. Whereunto, forasmuch as *I am not my selfe so perfect and experte in the Englishe tonge that I dare waraunt or trust myne owne dooynges*, I have used the studious peines of Nicholas Udall and certain other learned men, whose exercise in translacions and penyng in this tounge hath ben (as I understande) not without some fruite to the common weale." In a subsequent edition, in 1559, with the same title and figures, the name of "Master Richard Eden" is added to the "learned men" whose "peines" the writer had used. This edition is dedicated to the Princess Queen Elizabeth, the royal arms being removed from the centre of the frontispiece, and a portrait of Elizabeth substituted; she is represented as a young woman, in a close-fitting cap, holding a sceptre, underwritten "Dieu et mon droit." It is the earliest known engraved portrait of the Queen. According to the foregoing information, derived from Gemini's own account of himself, the English nationality hitherto given to him must be abandoned.

Shortly afterwards, in 1569, appeared a work more important in the character and finish of its illustrations, *Christian Prayers and Meditations in English, French, Italian, Spanish, Greeke, and Latine*, published in that year by the printer John Daye, by whom the numerous woodcuts are alleged to have been cut. On the back of the title are the royal arms, and each page throughout the book has the margin illustrated with scriptural and other subjects, amongst them being a Dance of Death, original in character, differing from

the numerous series of the same subject the French devotional service-books are illustrated with.*

A map of Cambridge (a bird's-eye view), signed Richard Lyne, 1574, is executed with considerable skill and clever drawing, and there are some few other topographical prints by him.

Many foreign artists had been attracted to England by Henry VIII., whose love of parade gave them ample occupation in the commemoration of the pageantry of the time, and the improvement of his palaces, in rivalry with Francis I. Hans Holbein came in 1526, on the invitation of Sir Thomas More, and his name is the standard for portrait-painting of the time. Numerous Englishmen contemporary with and in immediate succession to him were employed, of whom, even of their names, there is scarcely a record. Throughout the reign of Elizabeth the encouragement they received was greatly increased; but Zuechero, Lucas de Heere, Sir Antonio More, and numerous other foreigners principally monopolised the patronage of the Queen and her court. In the succeeding reigns we have the names of Paul Vansomer, Cornelius Jansen, and Daniel Mytens, English talent still remaining but partially recognised. Van Dyck had visited England in 1629, when he failed to attract attention; returning in 1632, he immediately received the support of Charles I., who knighted him in the following year, and settled upon him an annuity of 200*l*. The array of contemporary portraiture to be seen in so many of the great houses in the country, although in a large proportion by the hand of Van Dyck, shows that there was no lack of demand for native talent. Through the encouragement of the king, and Van Dyck's generous recognition, amongst others brought into notice was William Dobson, whose portraits are of great merit; he painted several historical pictures, a decollation of S. John the Baptist at Wilton leading his flatterers to call him the English Tintoretto, and on Van Dyck's death the king made him sergeant-painter. Charles I. is deservedly noticeable in that small but extremely useful section of society known by the designation of collectors, who devote such talent as they are possessed of, and the means they have at their command, in selecting and preserving from annihilation the *débris* of the skilled productions of preceding

* An account of the book, with facsimile illustrations, appeared in the *Fine Arts Quarterly* for January 1867. A copy of it, considered to be unique, which had belonged to Queen Anne, is in the Archbishopal Library at Lambeth. Some few years since an imperfect one was discovered in the library of the late Mr. William Tooke of Russell-square, with marginal MS. notes by Alexander Nowell, who in 1569 was Dean of St. Paul's Cathedral.

times, which the rising tide of brute force, on coming to the surface at each successive revolution of society, ruthlessly destroys. Endowed with refinement of taste, appreciative knowledge, and more than ordinary ability as an amateur draughtsman, he devoted the few years of his life passed in comparative tranquillity, whilst revolution was seething beneath the surface, in the encouragement of art and association with its professors, whom he liberally employed, and in acquiring the fine collection of pictures and drawings, chosen by him with consummate judgment, of which, with some important exceptions, the catalogue only remains to us. During the troubled years at the end of his reign men's thoughts could dwell on but little else save the struggle for existence.

Some credit is due to Cromwell for the portion of the king's art-treasures he saved for the country. The attention given to portrait-painting was revived under the Commonwealth, and many of the representations of members of it are by Englishmen. The Pretender must have passed many hours as a sitter, judging by the numerous repetitions of him we have upon canvas; some of the best are by Robert Walker, who studied the manner of Van Dyck. Sir Peter Lely had come to England, in 1641:—on the arrival of Prince William of Orange to be married to the Princess Mary in 1643, Lely was presented to the king, and took his likeness and those of the prince and princess; there is also one by him of Cromwell; but he remained comparatively unnoticed during the Commonwealth; on the Restoration he was received at once into favour, and entered into full employment.

Charles II. had brought home with him the costly taste then being exercised with lavish extravagance by Louis XIV. at Versailles. Antonio Verrio was sent for, and the fashion set by the King for mural and ceiling decoration required the aid of a small army of assistants in depicting the acres of cumbersome allegories which may yet be seen at Hampton Court and Windsor, and at Burghley, Chatsworth, Petworth, and other county mansions. The following description of Verrio's performance at Hampton Court Palace, taken from *A Century of Painters* by R. and S. Redgrave, applies, with slight variation, to all of them: "In the heavenly region above—at least so far as blue sky and plenty of fleecy cloud cushions for lazy gods and goddesses can make it such—a massive golden table hovers, supported on the clouds by heavy golden lions. Round it in full assembly are grouped the principal and secondary deities. Jupiter and Juno sit at the head. He, of course, is served by Ganymede riding on the eagle, while the bird itself is busily engaged in keeping -

firm hold of Jupiter's thunderbolts. Of course, also, Juno is not without her peacock, and Iris is properly sliding down the rainbow. Were it not so common, it would seem curious to find the goddesses naked, while the gods are robed and even bear their armour in heaven; but then what would Neptune be without his trident, Pluto without his fork, or Time without his everlasting scythe—a most ungainly implement in good society? Mars and Venus must of rule be love-making, though his armour does not tempt a tender embrace. Juno's bird has beauty enough to claim a place in heaven, but some objection may be taken to Romulus' wolf and Silenus' ass, yet there they both are." The climax of absurdity, however, was reached by the Italian in his representation at Windsor of Our Saviour healing the sick, with portraits of himself, Sir Godfrey Kneller, and Baptist May the surveyor of the works, in long periwigs, standing by as spectators of the miracle.

Amidst the fashion created, and the prevalent desire for being pourtrayed for present gratification and the benefit of future generations, many English artists shared in the demand. John Greenhill, one of Lely's pupils, attracted much notice, but died at an early age from intemperance. Robert Streater was appointed the King's Sergeant-Painter; and, amongst other commissions, the theatre at Oxford, still in good preservation, enables us to judge of the talent he displayed. The Court favour, however, on Lely's death, passed to the Dutchman, Godfrey Kneller, who had come over in 1674, and continued in unimpaired occupation and popularity for half a century during the succeeding four reigns. His portraits are very numerous; the expression in them is always the same, and the overwhelming head-dress of the time was a serious bar to any exercise of imagination, of which Kneller possessed but little, and that little was limited to the mythological accompaniments so long stereotyped in the country. Another extract from *A Century of Painters*, describing Kneller's picture of "The Landing of William at Torbay," will best illustrate the style so long predominant: "The Dutch hero would appear to have just ridden ashore. He is in a guise so truly comical that had not the prevailing fashion masked its absurdity, even the saturnine monarch himself must have smiled at his own figure. He is dressed in a costume neither Dutch nor Roman, but a farcical compound of the two, fit only for the hippodrome—a flowing curled wig, a cuirass and thigh pieces with an ermine lined mantle clothes the upper part of his body, terminating in bare arms, blue tights and sandals. His white horse, which he bestrides without saddle or stirrups, seems

dancing a war dance over shield, torch, and sword, the rider sitting with the complacent air of one who is performing an admired feat of horsemanship. Neptune, who may have helped him over the sea, is at his horse's heels, up to the middle in a clump of bull-rushes ! while two ladies, said to represent Flora and Plenty, offer fruits and flowers at the manifest risk of being trampled under foot, and above him, suspended in the air, Peace and Mercury, with a large family of little cupids, have charge of the helmet of the monarch." Kneller lived to take the likeness of George I., by whom he was created a baronet, having been knighted by William III. in 1692, and continued the practice of his profession until a short time before his death, in 1723.

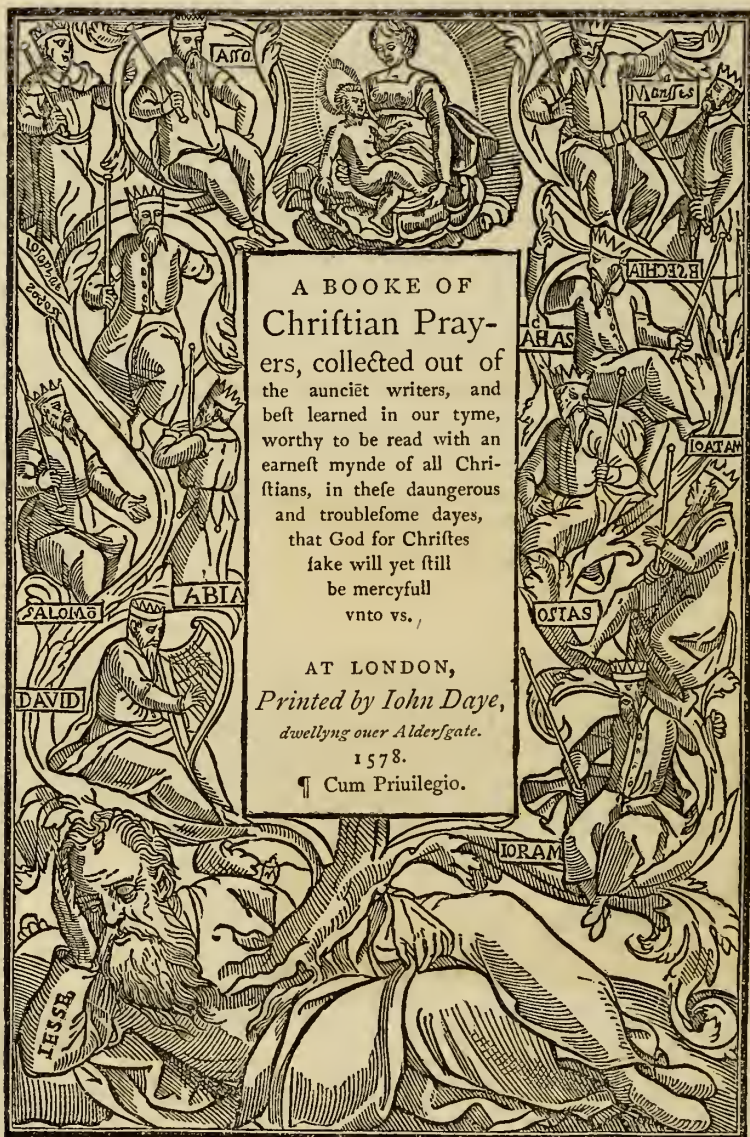
In one branch of portraiture considerable skilled ability had been manifested at an early period, and was practised almost exclusively by Englishmen. To Holbein we are indebted for the first introduction of miniatures, and the few and extremely rare examples by his hand are exceptional specimens of life-like treatment and transparent drawing. Our first great painter of them, Nicholas Hilliard, was born in 1547, and from his diligent pencil, as also that of his pupil and successor, Isaac Oliver, not many years his junior, we have derived the numerous characteristic likenesses which are extant, of Queen Elizabeth and James I., and the personages of celebrity during their reigns. Peter Oliver the son of Isaac, and John Hoskins, equally eminent during the reign of Charles I. and the Commonwealth, were followed by Samuel Cooper, the nephew and pupil of Hoskins, to whom higher praise has been attributed than to any of the artists who attained such distinction before him. He continued the series of historical portraits some years into the reign of Charles II., having died in 1672. Pepys names him several times in his diary, and mentions a payment of 30*l.* for the likeness of his wife.

Encouraged by the taste which had been created, many foreign engravers found employment in England towards the end of the seventeenth century, conspicuous amongst them being Crispin de Passe and the Hogenbergs, to whom succeeded other members of the de Passe family and Martin Droeshout. Contemporary with them, at the commencement of the eighteenth century, several Englishmen were similarly occupied in the production principally of engraved portraits and book illustrations, Reginald Elstracke and Francis Delaram taking lead amongst them. The *Basiliologia*, containing representations of sovereigns and their associates, chiefly by Elstracke, was published in 1618. On the return of Charles II.,

he was accompanied by his cousin Prince Rupert, who introduced into England the recently discovered invention of mezzotinting, which became extremely popular, and was largely used in the reproduction of portraits of the time. In 1650 William Faithorne, who during the civil war had taken refuge in France, and whilst there in his compulsory exile worked diligently under Robert Nanteuil, returned and applied with great success in England the skill he had acquired. Many of his prints, that of Oliver Cromwell between the pillars especially, are deservedly some of the coveted acquisitions of collectors. Wenceslaus Hollar, who although born at Prague, is identified with this country as that of his adoption, came back, almost at the same time, in 1652, his patron the Earl of Arundel having died in 1646 at Padua.

From these two talented engravers dates the establishment of their art in England.





A BOOKE OF CHRISTIAN PRAYERS. The woodcut borders throughout the volume, of the title-page of which the above is a facsimile, are printed from the blocks used for the ornamentation of *Christian Prayers and Meditations* named in the preceding notice of the English School of Engraving. The character of the present book is the same as that of 1569; but many of the prayers are altered and modified, and the devotional services in several instances are varied in form. The Arms of England, which are on the reverse of the title of the volume of 1569, are replaced, in the present volume, by a full-length portrait of Queen Elizabeth kneeling in prayer.

First edition, black morocco, tooled.

WENCESLAUS HOLLAR.

ENGRAVER: BORN AT PRAGUE, 1607; DIED IN LONDON, 1677.



NOTWITHSTANDING his Bohemian origin, Hollar early in life became identified with the English school of engraving. His education was derived from Matthew Merian at Francfort. Attracting the notice of Thomas Howard, Earl of Arundel, whilst Ambassador at the Court of the German Emperor Ferdinand II., Hollar was taken into his em-

ployment, and following the fortunes of his patron, accompanied him to London, remaining there until the Civil War caused the Earl to escape to Antwerp, where Hollar joined him in 1645. The Earl died at Padua in 1646. Hollar returned to England in 1652.

In his numerous engravings, nearly three thousand in number, there is nothing of the constrained style of the master from whom he received his instruction. Comprehending, as they do, every variety of subject, the accurate and transparent method of their cutting bespeak the careful study and thorough love of his art with which Hollar pursued his occupation; his landscapes and architectural subjects are masterpieces of delicate drawing and execution.

The narrative of his ill-requited talent shows how little his engravings were appreciated; and his life, notwithstanding his industry, ended in penury and want in London on the 28th of March 1667. A concise memoir of him is prefixed to the Catalogue of an exhibi-

tion of his engravings, held at the Burlington Fine Arts Club in 1873.

The collection in the British Museum was originally purchased by Sir Hans Sloane of Hollar's widow ; many additions have from time to time been made, and it is now almost complete. Another collection of nearly equal value is in the Royal Library at Windsor.

There are two catalogues—an English one by Vertue, published in London in 1759 ; and another in German by Parthey, published at Berlin in 1853—to which the following numbers refer.

THE ADORATION OF THE MAGI. A winter scene (97). After Brauwer.

PASSION SCENES OF OUR SAVIOUR'S LIFE. Satirising monks and ecclesiastics (116-131). After Holbein.

S. CATHERINE OF ALEXANDRIA (177). After Raphael.

THE DANCE OF DEATH (232-262). After Holbein.

First states, with the borders ; several before the monogram.

CHRIST THE SAVIOUR (287). After L. da Vinci.

First state, before the inscription.

THE FOUR SEASONS. The full-length figures (606-9).

THE FOUR SEASONS. The half-length figures (610-13).

THE CATHEDRAL OF ANTWERP (824).

STRASBOURG CATHEDRAL, and STRASBOURG CATHEDRAL AND CLOCK (892-3).

BIRD'S-EYE VIEW OF LONDON (1012).

LONDON BEFORE AND AFTER THE FIRE (1015).

TWO VIEWS OF ARUNDEL HOUSE (1034-5).

FOUR VIEWS OF WESTMINSTER (1037-40).

First states.

FOUR LANDSCAPES. After Breughel and Peters (863, 1216, 18, 19).

PORTRAIT OF HOLLAR, holding the print of S. Catherine (1416).

THE TOMB OF HENRY VII. IN WESTMINSTER ABBEY (2303).

WILLIAM HOGARTH.

PAINTER AND ENGRAVER: BORN IN LONDON, 1697;

DIED THERE, 1764.



COMMENCING life as an apprentice to a working silversmith, William Hogarth was initiated in the mechanical process of cutting heraldic designs and inscriptions on plate, at the time so much in demand. It was the only technical education he received, the perfection in the use of the graver subsequently attained being through his own intuitive knowledge and industry.

Born in London in 1697, the son of a schoolmaster in the parish of Ludgate, on the expiration of his apprenticeship he entered the drawing academy in S. Martin's-lane, then almost the only place for such studies in London;—his attendance there seems to have been somewhat desultory—not to be wondered at, considering his subsequent designation of the directors as “a body of coach-painters, scene-painters, drapery-painters, picture-dealers, picture-cleaners, and frame-makers.”

In 1720 he was employed as a metal-chaser and engraver, earning a precarious livelihood in executing designs for the booksellers, his illustrations of Apuleius' *Golden Ass* in 1724, and of Butler's *Hudibras* in 1726, giving but little promise of the position he attained in the English school of engraving. Taking Callot for his model in his early works, he subsequently acquired a bolder method of handling the burin, in imitating the manner of Sir Nicholas Dorigny, whose prints after the Cartoons at Hampton Court and the Transfiguration by Raphael were then so popular in London.

Having in 1730 married clandestinely the daughter of Sir James Thornhill, he steadily devoted himself to painting as a profession, acquiring facility in taking portraits, and in groups as conversation pieces, which yielded him a moderate source of income. The signal success attending his two important series of the Harlot's, and the

Rake's Progress, produced in 1734-5, brought him prominently into notice, and resulted in reconciling Sir James Thornhill to his daughter's marriage, and his recognition of the talent of his eminent son-in-law.

Confining himself for the most part to the use of simple colours, without resorting to those dangerous mediums under which so many of Sir Joshua Reynolds' best works are hopelessly perishing, he painted with great transparency. His delineation of female beauty, from the abnegation of all attempt at classical refinement and artificiality of treatment, is very naïve and charming; and his portraits, full of manifest truthfulness, rank with those of any of his contemporaries. The set of six, of "The Marriage à la mode," now in the National Gallery, is by far the most attractive of his *genre* subjects. Completed in 1744, the studied histrionic skill wherewith they are drawn places them in rivalry with the masterpieces of the Dutch school, in the elaborate but uncrowded details of the background, and the numerous incidental accessories introduced in keeping with the moral of the main story. Their original brilliancy of tone has long since succumbed to repeated layers of varnish, although not yet quite reduced to the condition of the "black masters," against which he so vigorously declaimed.

Annoyed at their realising only 110 guineas, on his offering them for public competition by auction in the year they were finished, he was induced in his strong self-reliance on his own powers, to embark in a crusade against the fashion then prevalent for acquiring antiques and the works of the Italian artists. An attempted improvement of the uncomfortable picture belonging to the Duke of Newcastle, erroneously ascribed to Correggio, of Sigismunda in grief, with Guiscardo's heart in a salver, and his representation of Danae, where the old woman tests with her teeth the genuineness of one of the pieces of the shower of gold coin, answered no purpose but to create amusement at his irritation, and they were not worth the hours wasted in producing them.

Hogarth's engraved works preserve a valuable historical record of the time; and if many of the incidents, extreme in their coarseness, had been omitted, the satire would have lost none of its efficacy, and their artistic skill and inimitable humour would have rendered the series of his compositions a source of interest for every household. The power wherewith he exposed the vices of the period, rarely degenerated into personal sarcasm, except in his controversies, towards the end of his life, with Wilkes and Churchill, for which the acrimony of the attack upon him afforded considerable justifica-

tion ; the wit, however, on either side was but of feeble pungency. His health was then declining, and he died of dropsy at his house in Leicester-square in 1764, leaving scant means for his widow, who survived him upwards of twenty years, and late in life received a pension from the Academy, the establishment of which her husband had strenuously opposed.

The collection of his engravings in the British Museum is nearly complete, and contains many rare and curious proofs. The catalogue in *Anecdotes of William Hogarth*, by J. B. Nichols, 8vo, London, 1835, describes their different states, and is arranged chronologically.

SOUTHWARK FAIR. Invented, painted, and engraved by William Hogarth (1733).

THE HARLOT'S PROGRESS. In six plates (1733-4).

First states, before the crosses.

From the Garle Collection.

THE RAKE'S PROGRESS. In eight plates (1735).

First states.

THE DISTRESSED POET (1736).

First state, with Pope thrashing Curll on the print by the window.

THE ENRAGED MUSICIAN (1736).

First state, with the head of the horse in the background white.

THE FOUR PARTS OF THE DAY (1738).

STROLLING ACTRESSES DRESSING IN A BARN (1738).

First state.

From the Garle Collection.

TASTE IN HIGH LIFE (1742).

MARRIAGE À LA MODE. In six plates (1745).

INDUSTRY AND IDLENESS. In twelve plates (1747).

THE GATE OF CALAIS (1749).

THE MARCH OF THE GUARDS TO FINCHLEY (1750).

First state. With the Sunday date, 30th Dec^r, 1750.

BEER-STREET, AND GIN-LANE (1751).

First and second states.

ANALYSIS OF BEAUTY. In two plates (1753).

FOUR PRINTS OF AN ELECTION (1754).

First states.

From the Garle Collection.

FRANCE AND ENGLAND. In two plates (1756).

TIME SMOKING A PICTURE (1761). Subscription ticket for the print of Sigismunda.

THE BATHOS. "Finis." (1764).

SIR ROBERT STRANGE,

ENGRAVER: BORN IN THE ORKNEY ISLANDS, 1721;

DIED IN LONDON, 1792.



ROBERT STRANGE, descended from a Scottish family of Balcasky in Fifeshire, was born in the Orkney Islands, where his father had settled. He received his education from a drawing-master of the name of Cooper in Edinburgh. On the breaking out of the Civil War, when the young Chevalier arrived in Scotland, Strange went to London, and thence to Paris, where he became a pupil of Le Bas, the en-

graver. In 1751 he returned to London, and for many years practised engraving with much success, the dates on his prints ranging from 1753 to 1787. George III. knighted him, and he was a member of several of the continental art-societies.

Bryan's Dictionary.

THE READING MAGDALENE (18). After Correggio. Half figure in a circle, dated 1780.

CLEOPATRA (23). After Guido.

VENUS RECUMBENT (27). After the picture by Titian in the Uffizzi at Florence.

VENUS ATTIRED BY THE GRACES (30). After Guido.

LIBERALITY AND MODESTY (40). After Guido.

CHARLES I. AND THE MARQUIS OF HAMILTON (45). After the picture by Van Dyck at Windsor Castle.

CHARLES I, IN HIS ROBES. Whole length (46). After Van Dyck.

FRANCESCO BARTOLOZZI,

DESIGNER AND ENGRAVER: BORN AT FLORENCE, 1730;
DIED AT LISBON, 1813.



URING his youth Francesco Bartolozzi was instructed in drawing by Ignatius Hugford of Florence, and becoming associated with Joseph Wagner at Venice, acquired the knowledge of engraving under his tuition. Save some few prints of minor importance Wagner employed him upon, nearly all his works were executed in England, whither he came in 1764. Applying himself industriously through-

out a long life, his engravings probably exceeded in number those of any of his contemporaries. Possessed of thorough facility of drawing, he designed with much elegance, and, excepting our English artist Thomas Stothard, he is unrivalled as a graceful illustrator of tales and poetry.

Nagler, in his *Kunstler Lexicon*, gives a catalogue of his prints.

THE HOLY FAMILY, WITH TOBIT AND THE ANGEL. After the picture by Raphael at Madrid.

VENUS RECLINING ASLEEP, undraped, her left arm over her head.
After Annibale Carracci. Engraved in stipple.
In an oval. Proof before letters.

EUPHROSINE. After G. Amiconi. Engraved in stipple.
Upright oval. Open letter proof.

SAMSON AND DALILA. After F. Rigaud. Engraved in line.
Proof before letters.

THE THREE GRACES.

COMUS INVITING THALIA TO THE REVELS.
Proof before letters.

APOLLO INSTRUCTING LOVE.
Proof before letters.

VENUS SURROUNDED BY CUPIDS. After Cipriani.
Proof before letters.

THE GRACES CROWNING THE BUST OF RAPHAEL. After Cipriani.
Proof before letters.

LOVE CARESSED. After Cipriani. A circle, engraved in stipple.

PANDEMONIUM. After Stothard.

TEN BOOK PLATES AND CONCERT TICKETS. After Cipriani and others.
Proofs before letters.

WILLIAM WOOLLETT,

ENGRAVER : BORN AT MAIDSTONE, 1735 ;

DIED IN LONDON, 1785.



EDUCATED in the rudiments of his work by John Tinney, William Woollett developed landscape engraving to a perfection previously unknown in England. His reproductions of the Death of General Wolfe and the Battle of La Hogue, after West, show that he was equally skilful in genre subjects.

SACRIFICE TO APOLLO. After the Altieri picture by Claude.

Proof before letters.

From the Palmer Collection.

ROMAN EDIFICES IN RUINS. After the picture by Claude in the collection of the Earl of Radnor.

Impression with the letters.

JOSEPH STRUTT,

ENGRAVER : BORN IN LONDON, 1749 ;

DIED THERE CIRCA 1804.

THE prints of Joseph Strutt, in the style of crayon drawing, have much the character of Bartolozzi's work. Besides his *History of Engraving*, he illustrated several archæological works.

ADAM AND EVE. Copied, with material alteration from the engraving by Marc Antonio, as a frontispiece to Strutt's *Dictionary of Engravers*.

Printed in black.

ILLUSTRATIONS TO BUNYAN'S PILGRIM'S PROGRESS. From the designs of Thomas Stothard.
The set of sixteen, printed in black.

LOUIS SAILLIAR,

ENGRAVER: BORN IN PARIS, 1748;
WORKED AND DIED IN LONDON, 1795.

PORTRAIT OF WILLIAM III. WHEN PRINCE OF ORANGE. After Honthorst.
"John Boydell excudit 1781."

JOHN FLAXMAN,

SCULPTOR AND DESIGNER: BORN AT YORK, 1755;
DIED IN LONDON, 1826.



ALTHOUGH Flaxman never applied himself to engraving, he has left a record of his careful studies and mastery of drawing in the beautiful series of illustrations of the Greek poets and Dante, engraved in outline after his designs, and issued under his superintendence. Employed in early life by Josiah Wedgwood at the Potteries at Etruria, the great popularity and success of the es-

tablishment was materially enhanced by the ornamentation of the products of the manufactory with his spirited compositions. Having proceeded to Italy, after a stay there of some few years, he was on his return home in 1797 elected an Associate of the Academy, followed by the speedy appreciation of his talent, and his deserved recognition as the most accomplished sculptor of the time. Continuing in the active practice of his profession until nearly the close

of his life, he exercised an important influence upon contemporary art by his cultivated taste and the classical treatment of the fine works wherewith he enriched the country.

THE ILIAD OF HOMER. From the compositions of John Flaxman, 1805. Engraved by Thomas Piroli, with the two additional plates by William Blake.

THE ODYSSEY OF HOMER. From the compositions of John Flaxman. Engraved by Parker and Neagle, 1805, with the six additional plates first engraved for this edition.

COMPOSITIONS FROM THE TRAGEDIES OF ÆSCHYLUS, designed by John Flaxman. Engraved by Thomas Piroli, 1795.

COMPOSITIONS FROM THE WORKS, DAYS, AND THEOGONY OF HESIOD, designed by John Flaxman. Engraved by William Blake, 1817.

LA DIVINA COMMEDIA DI DANTE ALIGHIERI, composto da Giovanni Flaxman ed inciso da Tommaso Piroli, 1802.

ENGLISH MEZZOTINT ENGRAVING.



NUMEROUS engravers of the English school arrived at a high degree of perfection in the practice of mezzotinting : —“ La Manière Anglaise,” as it has been called, without being entitled to any such distinctive nationality in its designation.

The invention is due to Lieutenant-Colonel Von Siegen, an officer in the service of the Landgrave of Hesse Cassel. His portrait of Amelia Elizabeth, Landgravine of Hesse, is dated 1642. Prince Rupert, the son of Frederick V., the Elector Palatine, met Von Siegen at Brussels, and acquired from him the knowledge of the process. On the Prince's return with his cousin Charles II. to England at the Restoration, being appointed Governor of Windsor Castle, he occupied his leisure, amidst his scientific pursuits, in mezzotint engraving, and employed Wallerant Vaillant to prepare the plates for him, by whom the secret was made known, or more probably the Prince rendered his knowledge freely accessible ;—there is no more important illustration of the art than his fine print of the executioner with the head of S. John, after Ribera. Several Englishmen adopted the practice, and their prolific exercise of it is seen in the large number of portraits of Charles II. and the celebrities of his Court.

At the end of the last, and commencement of the present century, in the reproduction of the portraits and pictures of Sir Joshua Reynolds and his contemporaries, mezzotint-engraving attained its highest state of perfection in England. One of the latest applications of it was in Turner's series of the *Liber Studiorum*, and John Martin's imaginative compositions are very effectively reproduced in the mezzotints he executed of them. Since then

the process, with some few exceptions, has fallen almost into disuse.

The standard work upon the subject is the *Histoire de la Gravure en manière noire*, par Léon de Laborde (8vo, Paris, 1839), rendered additionally valuable by the clever copies and facsimiles it is illustrated with. Dr. Hamilton, in his *Catalogue raisonné* of the engraved works of Sir Joshua Reynolds (8vo, London, 1874), gives a detailed and biographical account of each portrait.

In the British Museum there is a large series of mezzotints, and the Duke of Buccleugh for many years has been engaged in forming a collection of all the known engravings after Sir Joshua Reynolds, which is nearly complete.

THE NATIVITY. After a composition ascribed to Raphael.
Engraved by Bernard Lens.

THE MADONNA AND CHILD. In an oval. Inscribed at the foot,
"Done after y^e original of Raphael Urbin (now in y^e Palace of Kensington), in a round of 22 inches Diameter : y^e figures as big as y^e life. E. Cooper, ex. cum Privilegio Regis."

S. BARBARA WITH THE TOWER. Half-length figure. After Raphael.
Engraved by Wallerant Vaillant.

THE ANNUNCIATION TO THE SHEPHERDS. After Berghem.
Engraved by Wallerant Vaillant.
First state before the name.
From the Barnard Collection.

THE MADONNA AND CHILD. After Schidone or Correggio.
Engraved by J. Smith, 1700.

S. CATHERINE HOLDING A BOOK, her hands resting on the wheel of her martyrdom. After the picture at Hampton Court Palace, attributed to Correggio. Three-quarter figure.
Proof before letters.

A MOTHER AND CHILD. In an oval. Three-quarter figure.
Proof before letters.

JUPITER AND IO. After Correggio. Engraved by J. Johnson, 1743.

THE FRUIT AND FLOWER PIECES. After Jan van Huysum.
Engraved by Richard Earlom.
Proofs before the mottoes under the arms.

THE CONCERT OF BIRDS. After Maria da Fiori. Engraved by Richard Earlom.

Proof before letters.

GODFRIDUS SCHALCKEN, holding a candle. Three-quarter figure. After his own portrait. Engraved by John Smith.

MRS. ANN WARNER. Half-length in an oval. After Largillière. Engraved by John Smith.

REMBRANDT. Three-quarter figure. After his own portrait. Engraved by Richard Earlom, 1767.

Proof before letters.

LADY WHITMORE. After Sir Peter Lely. Three-quarter length. Engraved by Thomas Watson, 1778.

THE COUNTESS OF ROCHESTER. After Sir Peter Lely. Three-quarter length. Engraved by Thomas Watson, 1779.

THE SAME, of smaller size. After the same picture. Engraved by James McArdell.

THE DUTCHESS OF RICHMOND. After Sir Peter Lely. Three-quarter length. Engraved by Thomas Watson.

ELEANOR GWYNNE. After Sir Peter Lely. Small half-length, in an oval. Engraved by John Ogborne, 1779.

GEORGE III., AND QUEEN CHARLOTTE. After Johann Zoffany. The pair engraved by Robert Laurie, 1773.

PORTRAITS AFTER SIR JOSHUA REYNOLDS.

LADY BAMPFYLDE. Whole length. Engraved by Thomas Watson, 1779.

Proof before letters.

LADY CATHERINE PELHAM CLINTON when a young girl, feeding chickens. Engraved by J. Raphael Smith, 1782.

With the letters.

LADY FENHOULET. Half length. The picture painted when she was Miss Say. Engraved by James McArdell.

Proof before letters.

MISS KITTY FISCHER. Three-quarter length. Engraved by Richard Houston.

With the letters.

MISS NELLY O'BRIEN, sitting with a white poodle in her lap.
Three-quarter length. Engraved by Charles Phillips.
Unique proof, before all letters.

MISS GREENWAY. Half-length. Engraved by James Watson.
Proof before letters.

LADY HAMILTON AS "A BACCHANTE." Half-length. Engraved
by J. Raphael Smith, 1784.

MRS. SIDDONS, in the character of the Tragic Muse. Whole-length.
Engraved in stipple by Francis Haward, 1787.
Open letter proof.

THE LADIES CHARLOTTE AND ANNE SPENCER. Two children,
one holding a mask. Three-quarter lengths, engraved in the
chalk manner by Schiavonetti in 1790.

The frightened child was Lady Shaftesbury, who died in 1865, the last
survivor of Sir Joshua Reynolds' sitters.

MRS. TURNER OF CLINTS. Three-quarter length. Engraved by
James McArdell.

MARIA, COUNTESS WALDEGRAVE, WITH HER DAUGHTER. Half-
length. Engraved by Richard Houston.

MRS. ELLIOT. After Thomas Gainsborough, R.A. Full length.
Engraved by John Dean, June 4th, 1779. The figures written
in ink.
Proof before letters, touched upon by the artist.

TRAVELLERS. After George Morland. Engraved by William
Ward, 1791.

JOHN HOPPNER, R.A. After his own portrait. Three-quarter
figure. Engraved by Charles Turner, 1805.

THE MARRIAGE OF S. CATHERINE. After Correggio. Engraved
by William Say, dated 1825.

THE MADONNA DI SAN SISTO. After Raphael. Engraved by
William Say.

THE CORNFIELD. After John Constable. Engraved by David
Lucas.

JOSEPH MALLORD WILLIAM TURNER, R.A.,

PAINTER AND ETCHER: BORN IN LONDON, 1775;

DIED AT CHELSEA, 1851.



ABOUT the 23rd of April 1775 Turner was born in Maiden-lane, London. The entry of his baptism in the register of St. Paul's, Covent Garden, is, "Joseph Mallad William, son of Wil-

liam Turner, by Mary his wife, May 14, 1775."

With the active coöperation of George III., the Royal Academy had been founded in 1768; and William Turner's business relations as a hairdresser with the members of it, from the proximity of his shop in Maiden-lane, most probably attracted attention to the son's early attempts at drawing, resulting in his entry as a student at the Academy when a youth of fourteen; in the following year, 1790, a sketch he had made of Lambeth Palace was shown upon its walls. The works he sent in during the succeeding ten years, furnish the evidence of his untiring activity and industry in the vocation he had adopted; before he was received as an Associate in 1800, his

exhibited compositions comprehended views taken in twenty-six of the counties of England and Wales; his sketch-books deposited in the National Gallery tell of the range of his wanderings, and the carefulness wherewith a record was preserved of every scene and building of interest he was enabled to visit. In 1802, prior to his twenty-seventh birthday, he was admitted to the full honours of the Academy.

One of Turner's early remunerative occupations, sometimes in companionship with his talented contemporary Thomas Girtin, but far more frequently by himself, was the making drawings of English scenery for book illustration. The first number of *Walker's Copper-Plate Magazine*, which appeared in 1794, contained an engraving of a view of Rochester, taken by Turner in the summer previous. Throughout life he was pecuniarily concerned in the sale of various line engravings from his pictures and drawings, superintending their progress and directing alterations in the plates. The wealth he had amassed was materially supplemented by their sale—of many of them he was his own publisher, and at the time of his death a large accumulation of impressions remained in his possession. The only etchings executed by him are those for several of the series of mezzotints of the "*Liber Studiorum*, illustrative of Landscape Compositions, viz. Historical, Mountainous, Pastoral, Marine, and Architectural." The work was commenced in 1807, with the intention of extending it to one hundred prints, divided into twenty parts of five in each, the price being proofs 25s. prints 15s., subsequently raised to 42s. and 21s.

Mr. Ruskin, in his *Modern Painters*, gives a detailed description of Turner's "meaning of the entire book." From the title merely we cannot gather any idealised intention, beyond the promised studies under the different heads specified in the announcement. At the period of the issue of the first part in 1807, Turner, in his thirty-second year, was in the prime of life, and already established in the foremost rank of his profession. Claude's pictures were then the subject of admiration and praise in this country, an admiration shared in by Turner; the inspiration of his art at the time was the determination to acquire the transparent method of their painting, happily accomplished by him with such signal success. The *Liber Studiorum* owed its origin to the example his predecessor had given him in his *Liber Veritatis*, but with a far different purpose. The *Liber Veritatis* was a book of sketches, preserved by Claude as a private remembrance of the different pictures which had left his easel; whilst the *Liber Studiorum* was intended as a series of

original compositions, to be multiplied by the aid of engraving, and issued periodically as a commercial speculation. Mr. Ruskin narrates the motives of the publication, describing the *feeling of decay and humiliation* wherewith it was conceived by Turner, his explanations of each group of subjects being a connected thesis, from the beginning to the close, of sorrow and toil and despondency. In the life of the artist by Walter Thornbury, he quotes the remark made by Turner to Peter Cunningham respecting Mr. Ruskin's commentaries upon his works: "He knows a great deal more about my pictures than I do; he puts things into my head, and points out meanings in them that I never intended."

Throughout the varied scenes of the *Liber*, in a large proportion of them, Nature is teeming with life and animation, under her happiest aspect. In rivalry with the etchings of Claude, which stand pre-eminent in their perception of atmosphere, Turner availed himself of the adaptability of mezzotint to convey every gradation of the radiant cheerfulness of summer sunshine:—the glow of it, in its midday warmth, is given in the aquatint of the "Bridge and Goats," and in the "Chain of Alps" by Grenoble, bursting through the clouds upon the range of hills surrounding the vine-clad plain below; verging more to its setting, in the "Basle," and the "Sun between Trees." Amidst the twelve or more scenes of the tranquillity of evening is the glowing sunset of Turner's favourite subject of Norham Castle, the Claude-like landscape of the "Woman and Tambourine," and the "River Wye," lighted up with the rays bursting through and around the castle on the height, as in the Norham. The difficult and subtle expression of early morning Turner reserved for himself in three of the representations of it engraved throughout by his own hand, the "Calm," the "Junction of the Wye and the Severn," and "Inverary Pier." Exceptionally beautiful as they all are, the "Inverary Pier," with the rising light silvering the distant hills, and stealing through the haze in the air, and over the motionless water of the silent Loch, is a masterly illustration of his knowledge and power of rendering atmospheric effect. But the transparent bloom with which these results were produced, both in Claude's etchings and the prints of the *Liber*, was equally evanescent—lessened by each passage of the plate through the press—and the extreme delicacy of their treatment can only be seen and appreciated in very early impressions.

Annoyed Turner necessarily must have been at the ill-success of the undertaking; but, apart from his just vexation at the neglect it encountered, the story of its management sufficiently accounts

for the failure. Issued at uncertain intervals during the succeeding twelve years, the thirteenth and fourteenth parts were delivered to subscribers in 1819, when the publication ceased. The irregularity of its appearance was not calculated to render it remunerative; the impressions were extremely unequal in quality, the distinction between proofs and prints being but indifferently observed, and an examination of a volume of so-called proofs, in the original wrappers, shows that there were many amongst them of very inferior quality. The plates were worn out and exhausted before the use of them was finally discontinued; and on the stores in Queen Anne-street being released from the long imprisonment they had undergone, and brought to light in Messrs. Christie's sale-rooms in 1873, it was found that a large proportion of first states of each of them, more or less in quantity, had been put aside and accumulated.

The pains bestowed by Turner upon the engravings, prior to their completion, is seen in the many trial examples still extant, with his written remarks of the alterations to be made. But few proofs before letters had passed into the hands of collectors during the artist's lifetime, and when they did so it was without his knowledge. Shortly after his death, Charles Turner the engraver (in no wise related to the artist), who was associated with him in the promotion of the work and its production, having also mezzotinted three of the series, disposed of a considerable number of early and curious impressions to Messrs. Colnaghi of Pall Mall; and from Thomas Lupton, and other engravers of them, many more were likewise obtained. Thomas Lahee, by whom they had been printed, also sold a selection he had taken the opportunity of making, distinguishable by the initials T. L. at the back. The idea of proofs before letters does not seem to have been entertained by Turner; he reserved but few of them, and nearly all such specimens now in the portfolios of collectors emanated from the sources above alluded to.

Certain of the plates for the remainder of the series had been prepared and completed. There were, moreover, some smaller ones in pure mezzotint, without any etching, evidently having no connection with the *Liber*, their purpose or intended application being unknown. The impressions from the latter in Mr. Stokes' collection had been purchased accidentally at a pawnbroker's, without any cognisance as to the artist of them, and sold in their entirety to Mr. Stokes. A few of the coppers for the unpublished numbers of the *Liber* and of these smaller mezzotints, were found with Turner's effects, and included in the sale at Messrs. Christie's in 1873; the

subsequent printing from them by the purchasers was attended with but indifferent success.

The collection of Mr. Stokes was by far the most comprehensive which had been formed during Turner's lifetime. On the owner's death it passed by bequest in his will to Miss Clarke, by whom shortly afterwards it was, with Mr. Griffiths' intervention, broken up and dispersed. Mr. Griffiths acted as the agent through whom many of Turner's minor works were brought into the market, he having established a *dépôt* professedly to assist artists in negotiating the sale of their productions at a small percentage. Turner appointed him one of his executors; being consulted as to the estimate to be made of the effects, and unable to continue his position in both capacities, he renounced probate of the will, retaining that of valuer for the estate, and the large accumulation of drawings and engravings continued under his direction until his death.

Turner died on the 19th December 1851. He never was married, and throughout life kept up but little intercourse with his few distant relatives. By his will he bequeathed the residue of his property, after paying certain legacies, to the Royal Academy, to endow a fund for relieving distressed artists, and the pictures and drawings in his house to the nation, upon certain conditions as to their exhibition. Under this bequest nearly one hundred pictures and many thousand drawings, with numerous sketch-books, passed to the National Gallery. The will and codicils were so vaguely worded, that the Court of Chancery's interference was essential for their elucidation; and after a protracted litigation of many years a final decree was made, whereby the bequests to the nation were settled, and the disposition of the residue of his estate was declared, the intended charitable endowments being pronounced invalid.

Previous to 1872 no classification had been made of the prints of the *Liber Studiorum*, and the critical acquaintance with them was confined to the few amateurs who had applied themselves to the study, and succeeded in procuring early impressions. The Committee of the Burlington Fine Arts Club in the last-named year formed an interesting exhibition of the series in its entirety, gathered from the portfolios of members of the club and other possessors. They were shown in their different progressive states, with many of the original drawings, in consecutive order, and a catalogue with an explanatory preface was written. It was a valuable contribution to the knowledge of the subject, no list having previously been compiled, and Mr. Stokes' manuscript notes were followed in the arrangement.

On the 24th March 1873 and four following days Messrs. Christie, in pursuance of the decree of the Court of Chancery, submitted for sale the remaining stock of impressions of the *Liber*, with the unpublished coppers before alluded to. Amongst the large accumulation of them were several of the etchings, and twenty-two complete sets in the first states of the mezzotints, the first of which sold for 900*l.* 18*s.*, and the remainder at an average of about 390*l.* each. The five days' auction realised 18,614*l.* 3*s.* 6*d.* In the course of the same and the following year five other sales were made by Messrs. Christie, under which the line engravings were disposed of.

Mr. Sackville Bale, Mr. Gambier Parry, Mr. Vaughan, and other collectors possess rare and curious specimens of the *Liber*. By far the most comprehensive series, surpassing in its extent that of Mr. Stokes, has been formed by Mr. John Edward Taylor. The collection in the British Museum was obtained by purchase from the late Mr. John Pye, the engraver.

The Life of J. M. W. Turner, by Walter Thornbury (8vo, London, 1862), abounds in particulars industriously collected, but incongruously put together. A second edition, ostensibly emanating from the author, but published in 1877 after his death, to which no allusion is made, furnishes some additional information. *The Life of J. M. W. Turner*, by Philip Gilbert Hamerton (8vo, London, 1879), is a thoughtful auxiliary treatise, supplying the need which had long been felt of a sensible and judicious criticism of the art and works of our great landscape-painter, and of Mr. Ruskin's eloquent writings respecting them.

An account of the prints of the *Liber Studiorum*, comprehending a catalogue of the published and the unpublished plates, with explanations of the marginal marks, whereby the different states of them are distinguishable, is given by Mr. W. G. Rawlinson in his *Turner's Liber Studiorum: a Description and a Catalogue* (8vo, London, 1878).

THE SERIES OF SEVENTY-ONE PRINTS OF THE LIBER STUDIORUM, comprising a few proofs before letters, with several of the etchings, and the series complete in the first published states, with impressions of some of them from progressive conditions of the plates.

JOHN MARTIN,

PAINTER AND ENGRAVER : BORN AT HEXHAM,
NEAR NEWCASTLE, 1789; DIED IN THE ISLE OF MAN, 1854.



MARTIN'S picture of Belshazzar's Feast attracted universal admiration. The conception of the subject, worked out with powerful and clever treatment of the scene of crowded revelry, never raised the talented painter beyond the rank of an Associate of the Royal Academy. There is no picture by his hand in the national collections.

Born near Newcastle in 1789, Martin's early knowledge of painting was learned under an Italian, Bonifaccio Musso. In 1806 he went to London, continuing his studies and residence there under Carlo Musso the son, a miniature painter of some repute. Martin's first exhibited picture in 1811 met with a ready sale, followed by the same fortunate result in the two following years ; but his advancement was prejudiced by repeated misunderstandings with his brother-artists and the art societies of the metropolis, originating for the most part in his own overweening vanity. His *Belshazzar's Feast*, completed in 1821, gained a prize of two hundred guineas at the British Institution, the sensation it created bringing him into great popularity and remunerative employment. He continued the active practice of his profession until struck down by paralysis in the autumn of 1853, resulting in his death in the following February.

His compositions are remarkable in their clever ærial distances, but marred by the slatiness of tone selected for their expression ; they are, however, highly poetical productions, far in advance of anything previously attempted in England, and had they been represented with a due knowledge of colour and atmosphere, they would have met with a much higher meed of appreciation. Sets of illustrations of the Bible and of Milton's *Paradise Lost* were etched

by Martin upon the copper, and completed in mezzotint by himself or under his superintendence.

The print after his picture of Belshazzar's Feast was a great success, inducing the execution of some few larger engravings, which, from the confused exaggeration of the scenes of them, and serious faults of drawing, did not sustain the popularity at first created : they were amongst the latest examples of pure mezzotint, an art now almost entirely abandoned ; it is far too unenduring a process for modern trade requirements. Artists' proofs, the trial tests struck off by the engraver, prior to the final finish of his work for publication, are no longer known ; impressions under the designation of proofs, by the modern process of steeling the metal, can be produced without any limit as to number, so long as credulous subscribers will pay proof price for them. Martin's plates could barely have yielded a hundred prints, even if so many, before they began to betray failure in their brilliancy. There is a set in the British Museum, the artist having presented them, with several of the etchings.

ILLUSTRATIONS OF THE BIBLE. A series of twenty prints, designed and engraved in mezzotint by John Martin.

In a volume, with the letterpress.

BELSHAZZAR'S FEAST. After the artist's picture.

ILLUSTRATIONS TO MILTON'S PARADISE LOST. Twenty-four prints.

Proofs before letters.

THOMAS BEWICK,

WOOD ENGRAVER : BORN AT CHERRY BURN, 1753 ;

DIED AT GATESHEAD, 1828.

A Descriptive Catalogue of the Works of Thomas and John Bewick,
by Thomas Hugo, 1866.

FABLES BY THE LATE MR. GAY. Illustrated with woodcuts by Thomas Bewick. First edition, Newcastle, 1779.

Small octavo, brown calf.

HISTORY OF BRITISH BIRDS. The figures engraved on wood by Thomas Bewick, Newcastle, 1797-1804. With the two supplements, Newcastle, 1821. First editions.
Two vols., octavo ; large paper uncut ; green morocco.

A GENERAL HISTORY OF QUADRUPEDS. Illustrated with woodcuts by Thomas Bewick. Fourth edition, Newcastle, 1800.
Octavo, calf.

EMBLEMS OF MORTALITY. Fifty woodcuts after the designs of Holbein. Newcastle, 1789.
Octavo, calf.

THOMAS STOTHARD, R.A.,

PAINTER AND ETCHER: BORN IN LONDON, 1755;
DIED THERE, 1834.

STOTHARD made eight etchings from his drawings for the shield presented, about 1822, by the citizens of London to the Duke of Wellington ; they are the only etchings by his hand, and he never attempted engraving. No English artist, however, was more extensively employed in illustrating the writings of his time, and large numbers of his designs have been preserved in the prints of them. A memoir of his life, by his daughter Mrs. Bray, was published in 1851.

THE ILLUSTRATIONS TO THE NOVELISTS' MAGAZINE, 1780-5, from the designs of Thomas Stothard. Mounted in four volumes.

A SELECTION OF ENGRAVINGS AFTER THOMAS STOTHARD.
Arranged in a portfolio.

WILLIAM BLAKE,

PAINTER AND ENGRAVER: BORN IN LONDON, 1757;

DIED THERE, 1828.



WILLIAM BLAKE'S rhapsodical fancies, in their innocent aspirations after the sublime, are for the most part but very prosaic creations. His portraits of eminent personages, drawn at night in association with his fellow-visionary John Varley, from their supposed appearance to him at his bidding from the other world, are frequently but unimaginative repetitions of the known forms of them

in engravings. His "Songs of Innocence" and "Songs of Experience" are the best and least irrational of his works. By means of a somewhat peculiar process, acquired, from his account, in its revelation to him in a dream, he produced upon the copper raised surfaces, both of his designs and of the poems written in explanation of them, printing impressions and tinting them in vivid colours, his wife aiding in the work, with a result original in thought and very effective in drawing.

In 1876 the Burlington Fine Arts Club exhibited in their gallery a collection of his drawings and engraved works, and printed a descriptive catalogue, with an essay in illustration. The number was far greater than had ever before been brought into juxtaposition, the contributions of the owners of them enabling nearly every important composition from his pencil to be submitted for inspection. Such an array of representations of the undraped figure had probably never before been displayed, and the opportunity was afforded of studying the peculiarities of the artist, and his unintelligible theories.

His life, in two volumes, by Alexander Gilchrist, 1863, preserves a record of the artist's eccentricities.

ILLUSTRATIONS OF THE BOOK OF JOB, in twenty-one plates, invented and engraved by William Blake, 1825.

JAMES GILLRAY,

DESIGNER AND ENGRAVER: BORN IN LONDON, 1757;

DIED THERE, 1815.



GILLRAY was a pupil of William Ryland, and several engravings in the dotted manner were executed by him before he became a caricaturist. He learned the art of design as a student at the Royal Academy. From 1779 to 1811 he devoted himself to delineating the leading events of the day, with great humour and freedom of drawing; and of a period of strong political excitement during upwards of thirty years, his pencil has left a most in-

teresting satirical history.

A SELECTION OF JAMES GILLRAY'S CARICATURES, arranged in a portfolio.

ABRAHAM RAIMBACH,

MINIATURE PAINTER AND ENGRAVER:

BORN IN LONDON, 1776; DIED THERE, 1843.

HAVING served his apprenticeship to John Hall, an engraver, Raimbach entered as a student at the Royal Academy, and attained proficiency as a miniature painter, but resumed his original occupation, in copying Robert Smirke's designs for Forster's edition of the *Arabian Nights*. He became intimate with Sir David Wilkie, who intrusted him with many of his pictures for engraving,

upon which he was almost exclusively engaged until his death in 1843.

THE VILLAGE POLITICIANS. After the picture by Sir David Wilkie.
Open letter-proof.

THE RENT DAY. After the same.
Proof impression.

DISTRAINING FOR RENT. After the same.
The published state.

JOHN BURNET,

ENGRAVER: BORN IN EDINBURGH, 1784;

DIED IN LONDON, 1868.

EDUCATED under Robert Scott, a landscape engraver at Edinburgh, John Burnet went to London on the invitation of Sir David Wilkie, of whose pictures he made many engravings, the most important of them being the Chelsea Pensioners reading the Gazette of the Battle of Waterloo.

THE BLIND FIDDLER. From the picture by Sir David Wilkie.
Open letter-proof.

READING THE WILL. From the picture by Sir David Wilkie.
Open letter-proof.

GEORGE CRUIKSHANK,
PAINTER AND ETCHER : BORN IN LONDON, 1792 ;
DIED THERE, 1878.



USTAINED by continued interest on the part of the public, Geo. Cruikshank contributed, throughout upwards of seventy years of his life, to the illustration of the ephemeral literature of the time ; and amidst much contemporary talent his humour in representing the passing follies of the day stands almost unrivalled. Of his political caricatures, those in relation to

the domestic life of George IV. exceeded the limits of allowable satire, broad as at the time it was permitted to be. His delineations of the middle-aged monarch's elaborate efforts to revive, by the aid of the tailor and wig-maker, his vanished attractions, were cruelly comic, and must have been more cutting in their irony than the bitterest words from Hone's pen. His energetic crusade in his later days against intemperance rendered valuable aid to the efforts made for its repression ; admirers of his genius would have wished that his large canvas of the "Worship of Bacchus" had been left unpainted, and that he had limited his advocacy to his skill with the etching needle.

Mr. Reid, of the department of prints and drawings in the British Museum, has published a full catalogue of his numerous works, an intimacy with the artist affording opportunities for compiling it. But of the vast number of sketches, comprehending every conceivable subject, he had been employed in making, the energy of the most enthusiastic admirer would be baffled in attempting to form a complete collection.

A SELECTION OF THE ETCHINGS OF GEORGE CRUIKSHANK,
arranged and mounted in three folio volumes.

A COLLECTION OF THE NOVELS AND TALES, comprising the volumes of *Bentley's Miscellany* and *Ainsworth's Magazine*, in which many of them first appeared, and other publications illustrated by George Cruikshank, for the most part in their first editions, including Hone's Tracts, Scraps and Sketches, and the various German and other stories and fairy tales,

WILLIAM CARPENTER,

CONTEMPORARY PAINTER AND ETCHER.

JUDITH WITH THE HEAD OF HOLOFERNES. Etched copy of the picture ascribed to Giorgione belonging to the Royal Academy of London.

HEAD OF SIR ANTONY VAN DYCK. Copy of the original by Sir Antony Van Dyck.

A SERIES OF ETCHED PORTRAITS OF FRIENDS OF THE ARTIST. Privately printed.

EDWARD WILLIAM COOKE, R.A.,

CONTEMPORARY PAINTER AND ETCHER.

SIXTY-FIVE PLATES OF SHIPPING AND CRAFT. Drawn and etched by E. W. Cooke. London, 1829.
Half-bound morocco.

IN the Exhibition of the Royal Academy for 1857, there was a picture—No. 283, "Sir Isumbras at the Ford"—by Mr. J. E. Millais. It was a specimen of a mode of art then and since recognised by the designation of "preRaphaelite," in which the painter of the picture and Messrs. D. G. Rossetti and W. Holman Hunt took prominent part. Extreme minuteness of detail and elaboration of finish in all the minor accessories of their productions were the leading characteristics they adopted, and Mr. Ruskin was enthusiastic in laudation and support of the mode in question.

Shortly after the exhibition of the picture of "Sir Isumbras," a large print, generally reproducing that work, was published anonymously, the scene representing the passage of a ford, the centre of the composition being occupied by an animal braying vociferously, with "J. R. Oxon" branded on his buttock, his burden consisting of the above-named painters. On the water's edge in the far distance are seen M. Angelo, Titian, and Raphael;—the first, his arms folded, stands with face averted, whilst Titian and Raphael kneel in front of him, looking towards the animal and his freight, a small scroll proceeding from the younger artist's mouth, with the legend "Orate pro nobis."

A reduced facsimile is printed opposite.



A NIGHTMARE.

J. A. M. WHISTLER,
CONTEMPORARY PAINTER AND ETCHER.

RIVER VIEWS OF LONDON ON THE THAMES, with shipping and boats, the works of James Whistler. Etchings and dry points. With other landscapes, portraits, and genre subjects.

The series nearly complete, according to the list of them printed by Mr. Thomas, with some early proofs and duplicate impressions of the river views on Japan paper.

FRANCIS SEYMOUR HADEN,
CONTEMPORARY AMATEUR ARTIST AND ETCHER.

Catalogue of the Artist's Works, privately printed from the *Gazette des Beaux Arts*, 1867.

ETUDES À L'EAU-FORTE. Notice et descriptions par Philippe Butry.

The series of twenty-five etchings published in Paris and London in 1866, with some trial proofs and several additional etchings.

A LADY READING.

NEAR ROMSEY ON THE TEST.

EGHAM. 1859.

GREENWICH PARK. 1859.

KENSINGTON GARDENS. Published by the Etching Club, 1860.

DROMORE, COUNTY KERRY, IRELAND.

A BY-ROAD IN TIPPERARY. 1860.

KEW-SIDE. Before the plate was divided.

Trial proof, touched upon with black chalk by the artist.

MEADOW AT CRANBROOK. 1863.

PENTON HOOK.

THAMES DITTON. 1864.

A RIVER IN IRELAND. 1864.

HORSLEY'S HOUSE AT WILLESLEY.

HORSLEY'S COTTAGES.

First state, with white roofs.

In second state, with roofs in shadow, 1865.

MARSHES OPPOSITE ERITH. 1865.

THE TURKISH BATH, with two figures.

BREAKING UP IN THE THAMES OF THE AGAMEMNON, Lord
Lyon's flagship at Sebastopol. 1870.

Finished impression. With three trial proofs, in different
progressive states.

CALAIS PIER. After Turner, 1874.

First state.

JAMES CHARLES ROBINSON,

CONTEMPORARY AMATEUR ARTIST AND ETCHER.

A SERIES OF ETCHINGS OF LANDSCAPES published by Messrs.
Colnaghi & Co. in 1872.

With some early proofs and unpublished etchings.

C. P. AND F. SLOCOMBE,

CONTEMPORARY ETCHERS.

A SELECTION FROM THE SERIES OF ETCHINGS published by
Messrs. Colnaghi & Co. in 1873.

A VALLEY FARM, DWYGYPLHI, NORTH WALES, 1876. By C. P.
Slocombe.

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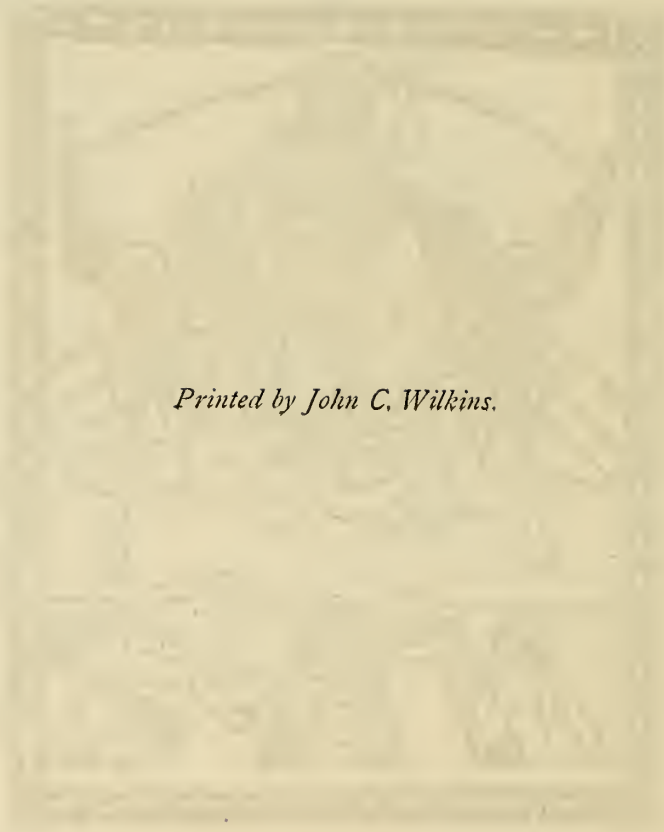
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